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INDIAN ART

TECHNICAL ART SERIES

OF

ILLUSTRATIONS OF INDIAN ARCHITECTURAL DECORATIVE WORK

FOR THE USE OF ART SCHOOLS AND CRAFTSMEN.

Reproduced in heliogravure from the original drawings made by the Officers of the Archæological Surveys in India, at the Survey of India Offices, Calcutta, and published under the authority of the Government of India.

INDOLOGICAL BOOK HOUSE

VARANASI DELHI

(INDIA)

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INDIAN ART

TECHNICAL ART SERIES

Volume II

INDOLOGICAL BOOK HOUSE
VARANASI DELHI
(INDIA)

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PLATES I TO XII.

TECHNICAL ART SERIES

OF

ILLUSTRATIONS OF INDIAN METAL WORK

DECORATIVE WORK

FOR THE USE OF ART SCHOOLS AND CRAFTSMEN.

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TECHNICAL ART SERIES, 1900.

THE present series continues the illustration of examples of Indian metal work from the collection of the Government Art Gallery, Calcutta, commenced in 1898. It may not be out of place to mention, for the benefit of those to whom Calcutta is accessible, that, in 1896, when I took charge of the Gallery, a commencement was made of a collection to illustrate Indian Art in the three phases of Fine Art, Architecture, and Industrial Art. In the Fine Art section there is now a very good collection of miniature paintings and book illustrations, by the school of artists introduced into India by the Mogul Emperors. One unique specimen contains a note written by Jehangir himself, giving the date and the name of the artist, Ustad Mansur, whom the emperor describes as the most celebrated artist of his time. These beautiful miniatures are exceedingly difficult to reproduce satisfactorily, but I hope later on to give some illustrations in the Technical Art Series of this comparatively unknown development of Indian Art. The architectural section of the Gallery will illustrate by means of photographic reproductions and models worked to scale, the most important styles of Indian architecture. In the Industrial Art Section the most important branches of Indian Art industry are being represented both by original specimens and by reproductions. The distinction between the Gallery collection and that of the Art and Economic Section of the Indian Museum is that whereas the latter is a purely commercial collection, in which good and bad designs are represented indiscriminately, the former endeavours to educate public taste by admitting only those exhibits which exemplify sound principles of design.

E. B. HAVELL.

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TECHNICAL ART SERIES, 1900.

PLATES I TO V.

FOUR BURMESE SILVER BOWLS (FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA).

THE examples illustrated in these five plates are types of good old Burmese metal work. The *motif* most commonly found in Burmese silver bowls is a variation of one of the two types given here, a hunting scene with elephants and tigers, or lions, as in Plates I, II, V, and VI, or an arrangement of figures panelled out by conventional trees, or by architecture, as in Plates III and IV; but within these apparently restricted limits the lively imagination of the Burmese artists contrives to avoid monotony of design.

The bowl, of which two views are given in Plates I and II, is altogether admirable in its composition, vigorous action and variety in the treatment of the relief. Like all good old Oriental work the design is distinguished by a reticence and simplicity, and a just contrasting of plain spaces with the ornamental surface, which are nearly always wanting in modern work. The Burmese silver ware now made for the European market is worked up into a confused mass of excrescences in very high relief, in combination with a jungle of badly executed ornament, covering completely the whole surface of the metal. This artistic trash is made to suit the taste of the tourist and curiosity-hunter who firmly believe that the more ornament they get for their money the better bargain they make. In Plate III there is a slight tendency to redundancy of ornament but in other respect the design is good The high relief in the figures seated under the trees and in the thick mass of conventionalised foliage is well contrasted with the plain flat band above them, and the open spaces round the figures are enriched, and at the same time not too much broken up, by the arabesque pattern delicately chased upon them.

In Plate IV the two bands of ornament at the top and bottom are finely executed and the different gradations of relief are well treated throughout the design Plate V is interesting for the excellent style in which the group of elephants is modelled.

E. B. HAVELL.

A BURMESE SILVER BOWL

Scale 1

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BURMESE SILVER BOWL.

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A BURMESE SILVER BOWL

Scale 1

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A BURMESE SILVER BOWL.

Scale ½

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A BURMESE SILVER BOWL.

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TECHNICAL ART SERIES, 1900

PLATE VI.

A BURMESE SILVER PLAQUE FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THIS beautiful plaque might easily be mistaken for a specimen of early Gothic Art. Though the surface is completely covered by the decoration, with the exception of the outer rim and the plain band round the centre, yet the relief is so admirably treated that there is none of the overcrowding and want of repose which a modern workman would have produced from such a design. In good Burmese metal work the human figure and animal forms are treated with a freshness and feeling for form and action which remind one of the early Græco-Buddhist Art of India; before the influence of Brahminism reduced the representation of the human form divine into a stiff conventional type, without life or human attributes.

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A BURMESE SILVER PLAQUE

Scale ½

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PLATES VII AND VIII.

TWO BUDDHIST FIGURES FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THESE two figures, though made for Tibetan shrines, are quite Indian in feeling and show very little evidence of Mongolian Art. They are probably, like most of the metal work coming from Tibet, made by Nepalese artists. These two figures represent the highest type of modern Indian Fine Art. Critics who only look for merit in anatomical precision will find much to cavil out in them, but those who can appreciate higher artistic qualities cannot fail to admire the dignity and religious feeling in the expression of the figures and the beautiful design of the composition as a whole.

Plate VII is in copper, beaten and gilt, excepting the head and the torso of the figure and the small lions or dragons on the pedestal, which are cast. The Buddhist Saint, or reincarnation of Buddha, is seated on a lotus flower holding in his left hand a bell, by which good spirits are invoked, and in the right a thunderbolt to drive away the spirits of evil. A glory or aureola of conventional flames forms the back of the shrine. Rai Sarat Chundra Das Bahadur, C.I.E., has kindly given me the following note regarding this figure. "This is Buddha Dorje Chang of the Tibetan Buddhist Pantheon. He is called Vajradhora in Nepal, and in Sanskrit Buddhism. The Grand Lamas' school, called the Gelugpa, or the yellow-cap, places him at the top of the Buddhist Pantheon and regards him as the supreme Buddha.

"In the red-cap school he is called Dorje Semba or Vajra Sattria—the unchangeable heart."

The figure in Plate VIII is wholly of cast metal (copper) gilt. Instead of the aureola of flames the figure is seated in contemplation within a beautifully conventionalised shrine, suggestive of the Sacred Bo tree, or tree of wisdom, under which Buddha himself is said to have passed seven times seven days and nights in fasting and contemplation. Rai Sarat Chundra Das Bahadur gives me the following information about this figure:—

"This is the chief of the five (Dhyani) Buddhas called Buddha Amitabha or Amitayvsa (one of immeasurable light or of unlimited longevity). He holds in his hands the jar of nectar-immortality, (*i.e.*, Nirvana). He presides over the western paradise of the Buddhists called Sukareati or Devea chan in Tibetan." To the Tibetan Buddhists Nirvana is not annihilation, or absorption in the deity, but release from pain.

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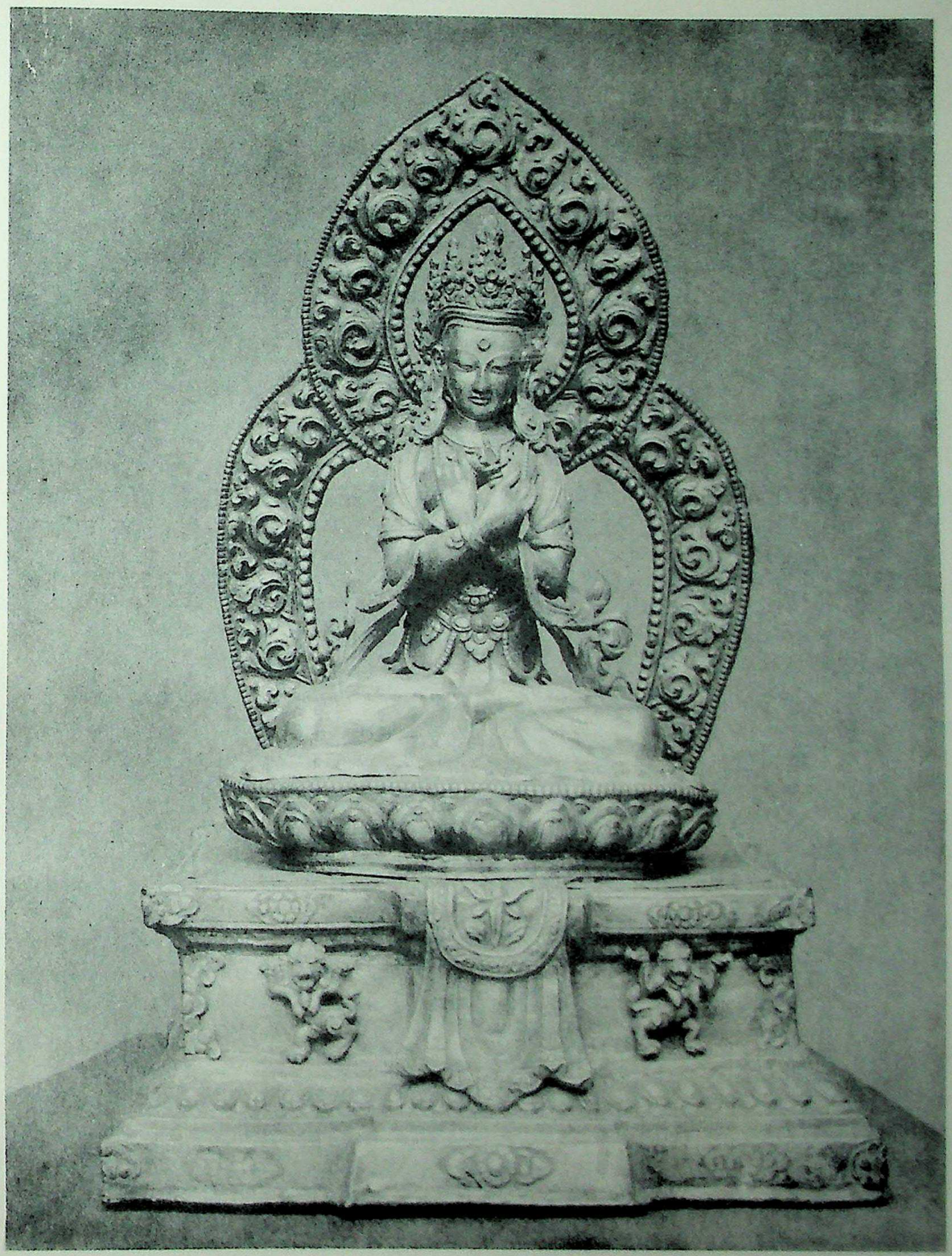

A BUDDHIST SHRINE AND FIGURE

Scale ½

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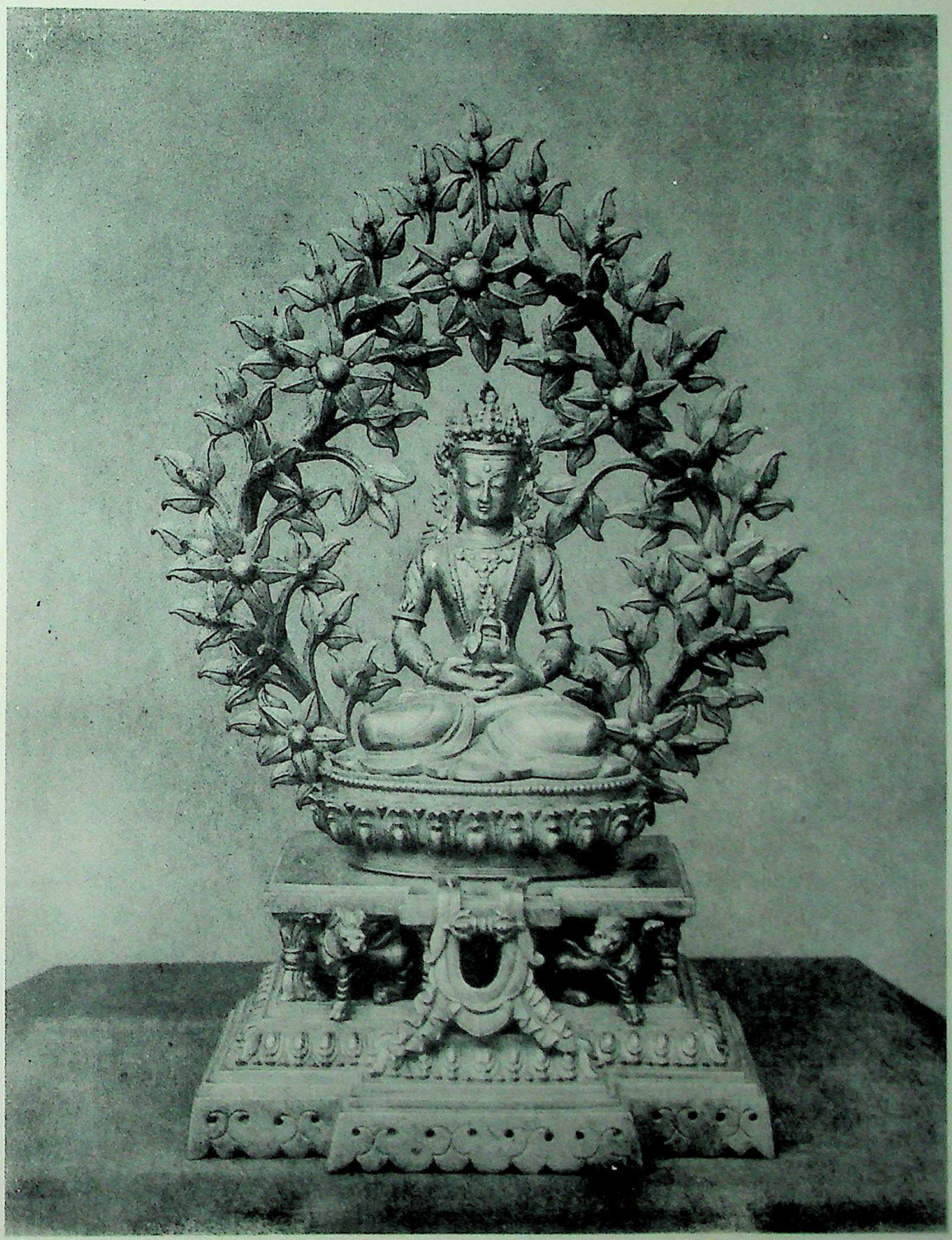

A BUDDHIST SHRINE & FIGURE

Scale ½

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TECHNICAL ART SERIES, 1900.

PLATE IX.

BACK OF A SHRINE, NEPALESE WORK, FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THIS is a masterpiece of the skill of the Nepalese Art metal workers, executed in *repoussé* copper and gilt. The design is distinguished by extraordinary vivacity and vigour, and the skill shown in the treatment of the relief and execution of the details is of the highest artistic order. Rai Sarat Chundra Das Bahadur attributes this work to a shrine of Sakya-muni or Buddha. He says :—"At the top is the figure of Garuda, the angel-eagle who soars on high in heaven far above all other flying beings of this world. It represents that Buddha has none above him. Lower down to the right and left of Garuda are a god and a goddess moving in space to make offerings of flowers to Buddha. On either side of Buddha are two lions representing fearlessness or the boundless moral courage of Buddha. At the foot, or rather entrance, are two Naga Rajas (Demi-gods) who stand with chauris (yak-tail) in their hands to fan Buddha and to drive away flies." This description, if correct, goes far to show how much the Tibetan Lamas have assimilated the ideas of Hinduism. Garuda is well known in the Hindu Pantheon as the vehicle of Vishnu. The figures which support Garuda on either side are Apsaras, the Hindu fairies or demi-gods which rule the air. The Nâga Rajas are also familiar figures in Hindu sculpture. The work is undoubtedly Nepalese and I myself believe that it belonged to an old Hindu shrine. But whether Hindu or Buddhist it is one of the most delightful specimens of Indian metal work I have seen.

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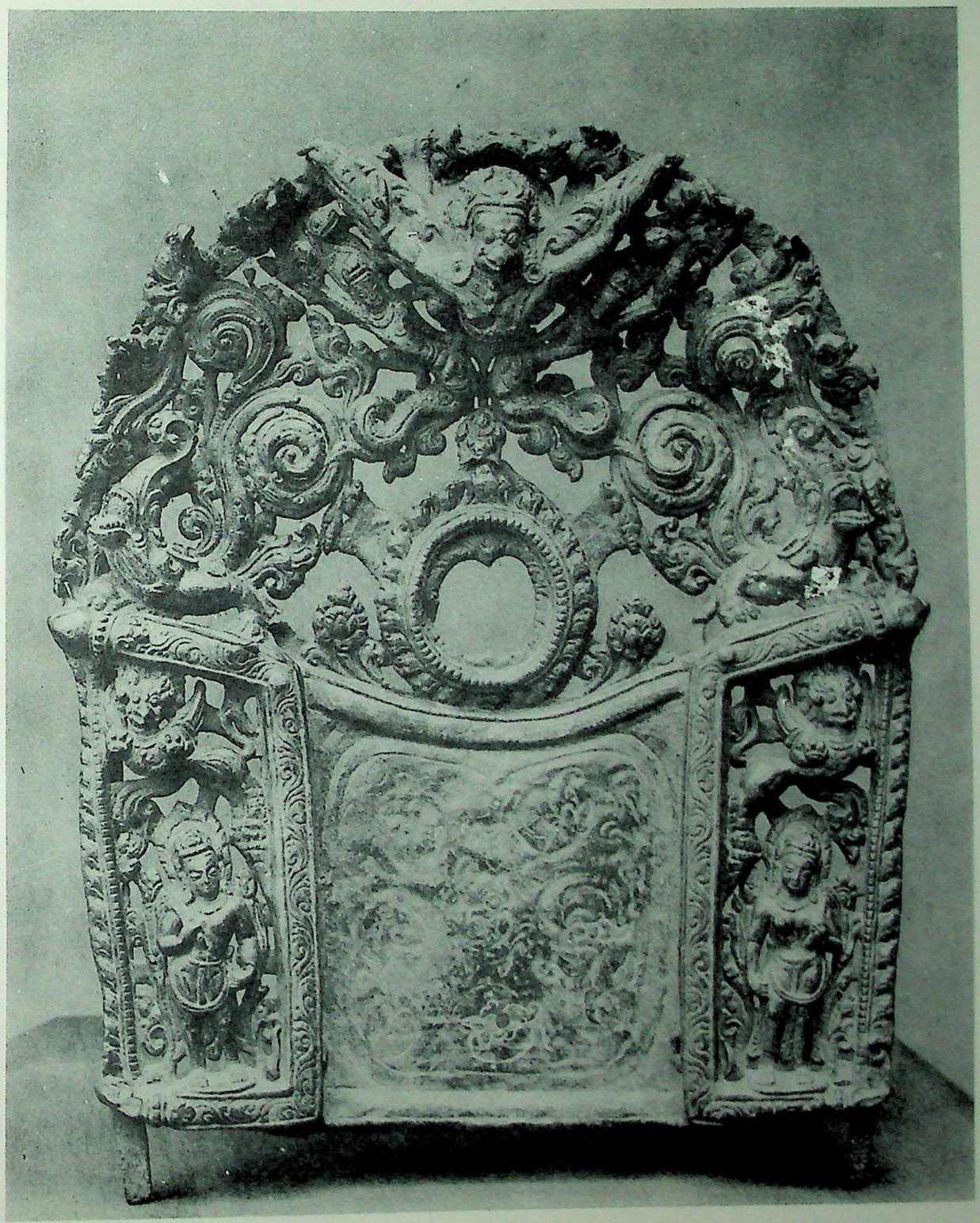

BACK OF A SHRINE, FROM NEPAL

Scale ½

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TECHNICAL ART SERIES, 1900.

PLATE X.

A HANGING LAMP, FROM NEPAL, IN THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THIS is a specimen of one of the many elegant designs of the bronze lamps used in the Hindu temple service in Nepal. It is dedicated to the Nâg Kunnya, the daughter of the Serpent Raja, who is seated under the distended hood of a five-headed cobra.

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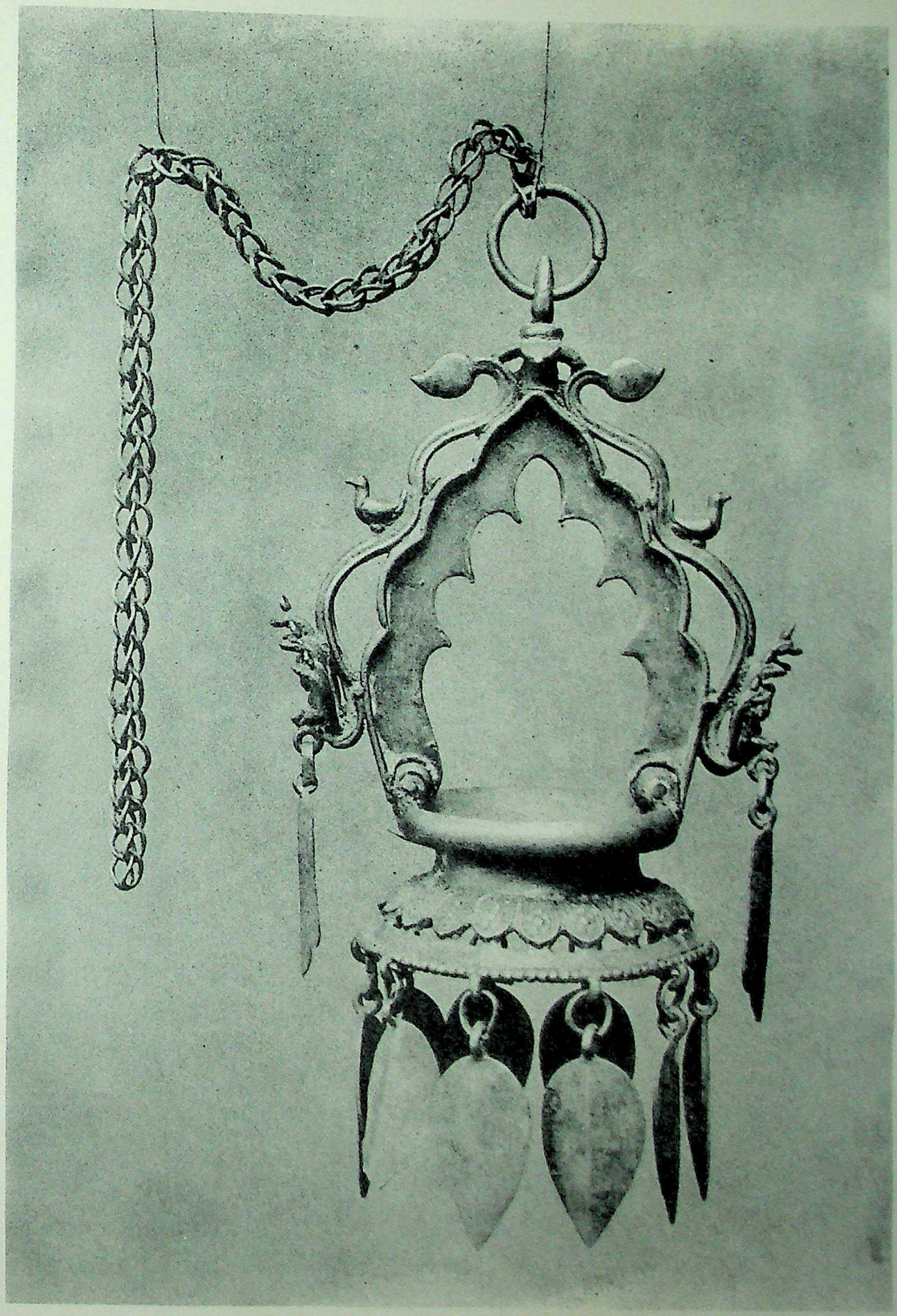

A HANGING LAMP FROM NEPAL.

Scale ⅛.

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PLATE XI.

BASE OF A HOOKAH, IN BIDRI WARE, IN THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THIS is an example of good old Bidri work, made at Murshidabad, Bengal, where the industry still lingers.

Like most Bidri work the style is Persian. It has most of the characteristics of old work which are so seldom found in modern Indian Art—good distribution of the ornament, the right contrasting of plain surface with the ornamented, careful drawing and good workmanship.

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BASE OF HOOKAH. BIDRI WARE

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PLATE XII.

A GOLD NECKLET, FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA

THIS fine example of the Indian goldsmith skill and taste is said to have come from Lucknow, though I am inclined to think it is Madras work. It is a marriage necklet worn by Hindu women. The tying of the necklet is the essential part of the Hindu marriage ceremony as the breaking of it is the sign of divorce or widowhood. The ornament in the centre contains the *lingam*, an emblem of Shiva and the symbol of the generative force in Nature. The crescent-shaped ornaments on either side were originally intended to contain charms, generally in the form of a piece of paper or thin gold sheet inscribed with a Sanskrit prayer; but in this case the armlets have degenerated into mere ornaments. Next to them on either side are a number of Hindu emblems and charms. First is the double-headed parrot, an emblem of Vishnu, next the head of a dragon or Rakhasha, next the fish emblem of Shiva, the wheel or chakra of Krishna, a fruit or seed form, the Nâg or King of the serpents, the car or chariot of a god, a tiger claw ornament, a flower, conch or shell emblem of Shiva and lastly three conventional flowe forms which I cannot identify.

These ornaments are probably all stamped from dies, as is usually the custom with goldsmiths, but the details are finished by hand chasing with the utmost minuteness and skill. The central symbolical ornament and the two amulets on either side are the essential parts of the necklet. The number of charms on either side varies with the taste or means of the wearer. In Madras there exists a custom to add one charm to the necklet for every complete year of married life. Further descriptions and illustrations of Hindu marriage necklets may be found in my article on the Art Industries of the Madras Presidency, Journal of Indian Art, Volume VI, No. 48.

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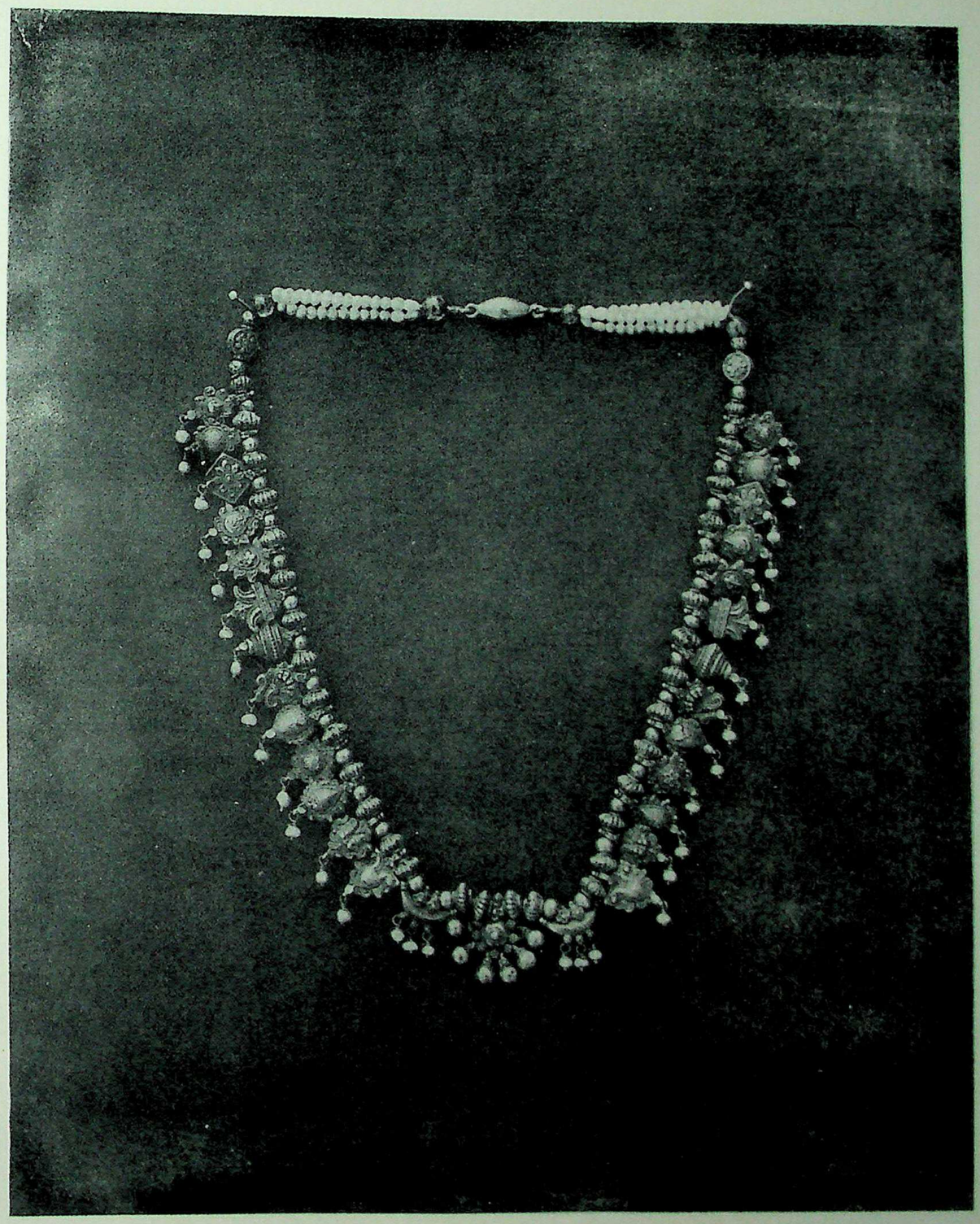

A GOLD NECKLET

Full Scale.

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OF

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TECHNICAL ART SERIES, 1901.

PLATE I.

A BUDDHIST FIGURE FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THIS is a bronze gilt figure, similar to the two given in the last series. It is from a Buddhist shrine of Tibet or Sikkim, made by a Nepalese workman. Buddha is sitting in contemplation, surrounded by a wreath of foliage, finely conventionalised, which represents the sacred Bo tree, under which Sakya Muni, according to the Buddhist tradition, spent seven times seven days and nights in meditation, before he began his ministry. His right hand is raised in the act of blessing and in his left he holds the lota, or vessel containing the nectar of immortality. The pedestal on which three attendants, or worshippers, are kneeling is very skilfully designed. The beautiful proportions of the whole composition and the religious sentiment shown in the figures stamp it as the work of a real artist.

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A BUDDHIST SHRINE AND FIGURE

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TECHNICAL ART SERIES, 1901.

PLATES II AND III.

A TEAPOT FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THESE plates give two views of a copper teapot, silvermounted, from Bhutan. The noble style and proportions of the vessel are adequately supported by very fine workmanship. In teapots of this kind the inhabitants of Tibet, Bhutan and the surrounding countries brew the curious mixture of tea, butter, flour and other ingredients which is to them both food and drink.

E. B. HAVELL.

TEA-POT FROM BHUTAN.

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PLATES IV AND V.

A SILVER PÂN BOX FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THIS is another fine example of Bhutan work. The box has an inner lining, the outside being perforated and ornamented by chasing. The ornament consists of gilt cartouches, containing Buddhist emblems, divided by bold conventional ornament. The lid is surmounted by a conventionalised lotus flower with a small boss of coral set in the centre.

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PÁN BOX FROM BHUTAN

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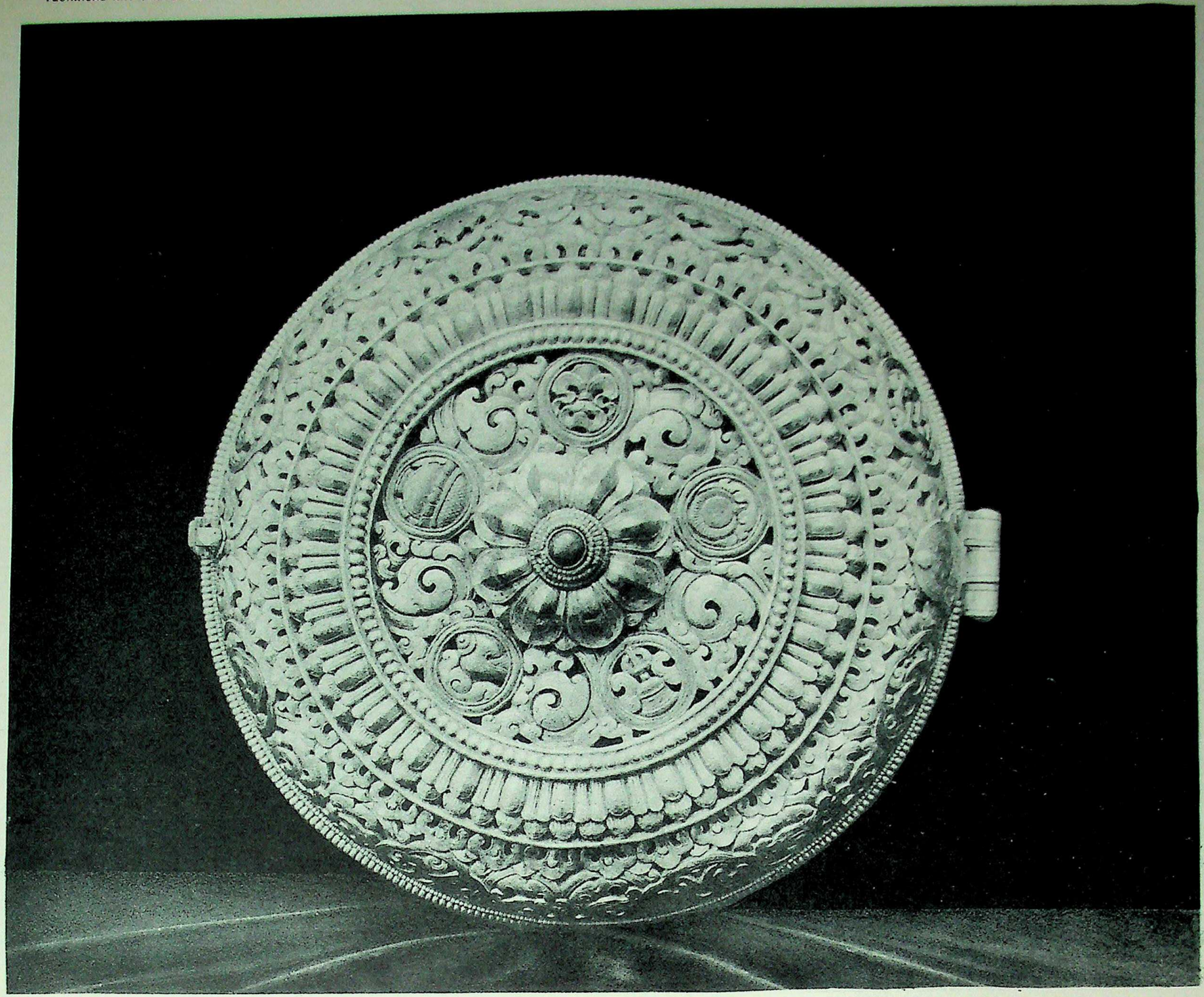

PÀN BOX FROM BHUTAN.

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PLATE VI.

THREE NEPALESE TEMPLE LAMPS, FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THESE are of the ordinary type of lamps used in the Hindu temple service in Nepal. They are interesting for the good design of the handles.

E. B. HAVELL.

NEPALESE TEMPLE LAMPS

Scale ⅓

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TECHNICAL ART SERIES, 1901

PLATE VII.

A BRONZE CENSER, NEPALESE WORK, FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THIS is one of the many examples, even now be found in Nepal and the surrounding countries, of ordinary, everyday work, which bear evidence of the skill and artistic taste of the Nepalese metal workers. It is a bronze censer, for the Buddhist temple service, cast by the *cire perdue* process (which is followed by all Indian metal workers) and left in the state in which it came from the mould. Although wanting in finish, it must be admired for the elegance of its shape and for the taste in which the simple ornamentation is designed. Technically it is also interesting as being an excellent specimen of casting. It is intended for real use and not merely as a curio to be sold to tourists, and therefore the workman has taken the trouble to make the casting exceedingly light. The ordinary Nepalese bronze curio, quite apart from the inferiority of its design, can generally be recognised immediately by the extreme heaviness and clumsiness of the casting.

B. HAVELL.

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NEPALESE CENSER

Full Scale

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PLATES VIII AND IX.

A BRASS *REPOUSSE* BOWL FROM TIBET.

THE lid of this bowl shown in Plate IX is a veritable masterpiece of design and technique. The handle, on which a figure of Buddha is seated, springs from a lotus flower, the bold treatment of which is a fine contrast to the rest of the ornamentation. On the outer edge of lotus is a band of ornament interspersed with Buddhist emblems in very high relief. On this the artist has lavished his utmost skill and has produced a piece of work technically and artistically of the highest merit. It is the finest piece of metal work of the kind which I have seen in India. The bowl was used by a Tibetan Lama to carry with him on his journeys the images, vessels, or relics used n the Buddhist ritual.

E. B. HAVELL.

BRASS VESSEL FROM TIBET

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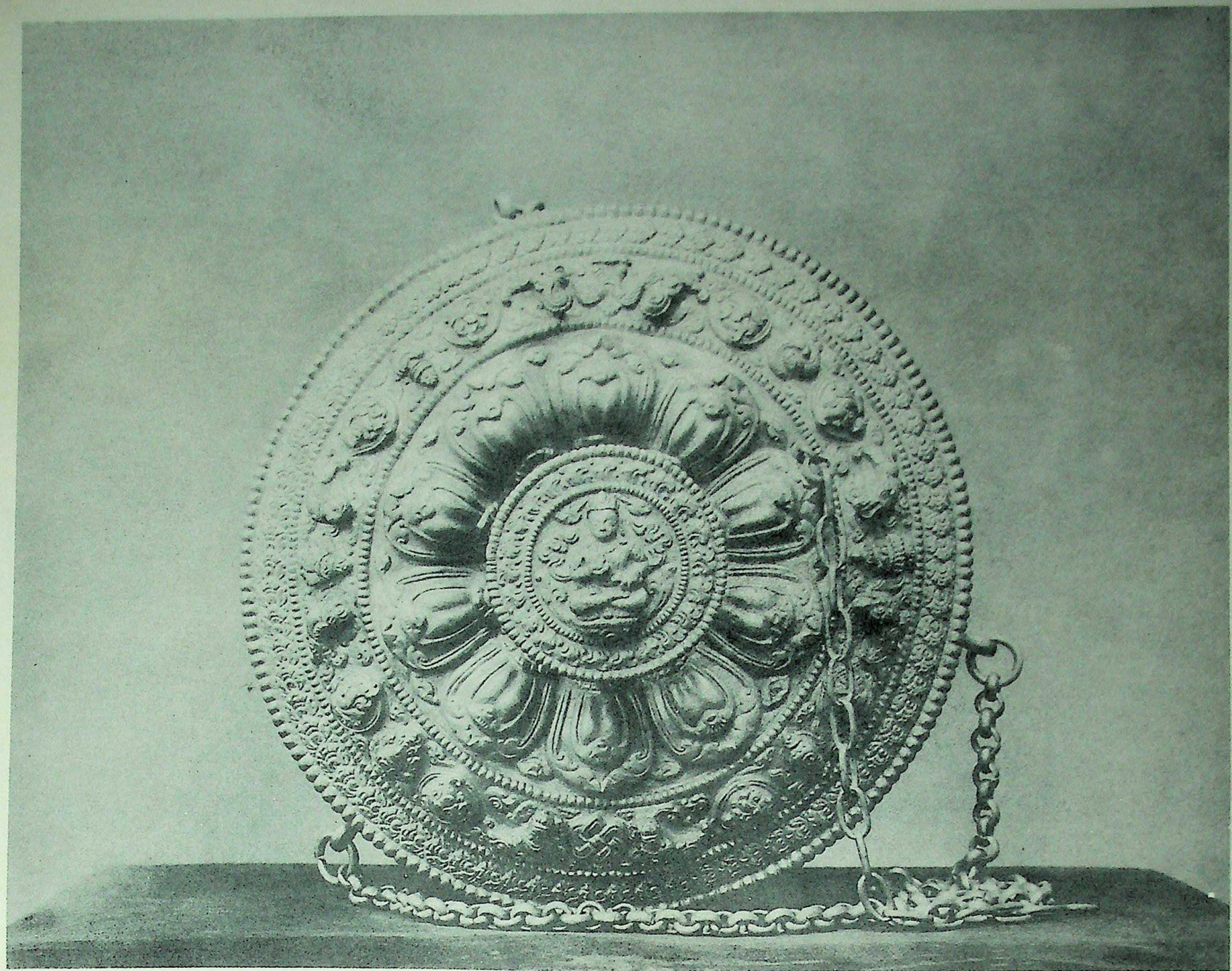

BRASS VESSEL FROM TIBET

Scale ½.

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TECHNICAL ART SERIES, 1901.

PLATE X.

A BRASS ROSE-WATER VESSEL FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THE Mahomedan precept against the representation of human and animal forms in Art was more strictly observed by the Arabians than by any other of the followers of Islam. This rose-water vessel is a good example of the school of Geometric decoration, which was developed in Arabia in consequence of the restriction imposed by the Mahomedan law. It is distinguished by the elegance of its outline and by the ingenuity with which the stiff lines of the Geometric pattern are adapted to the various curved surfaces of the vessel.

E. B. HAVELL.

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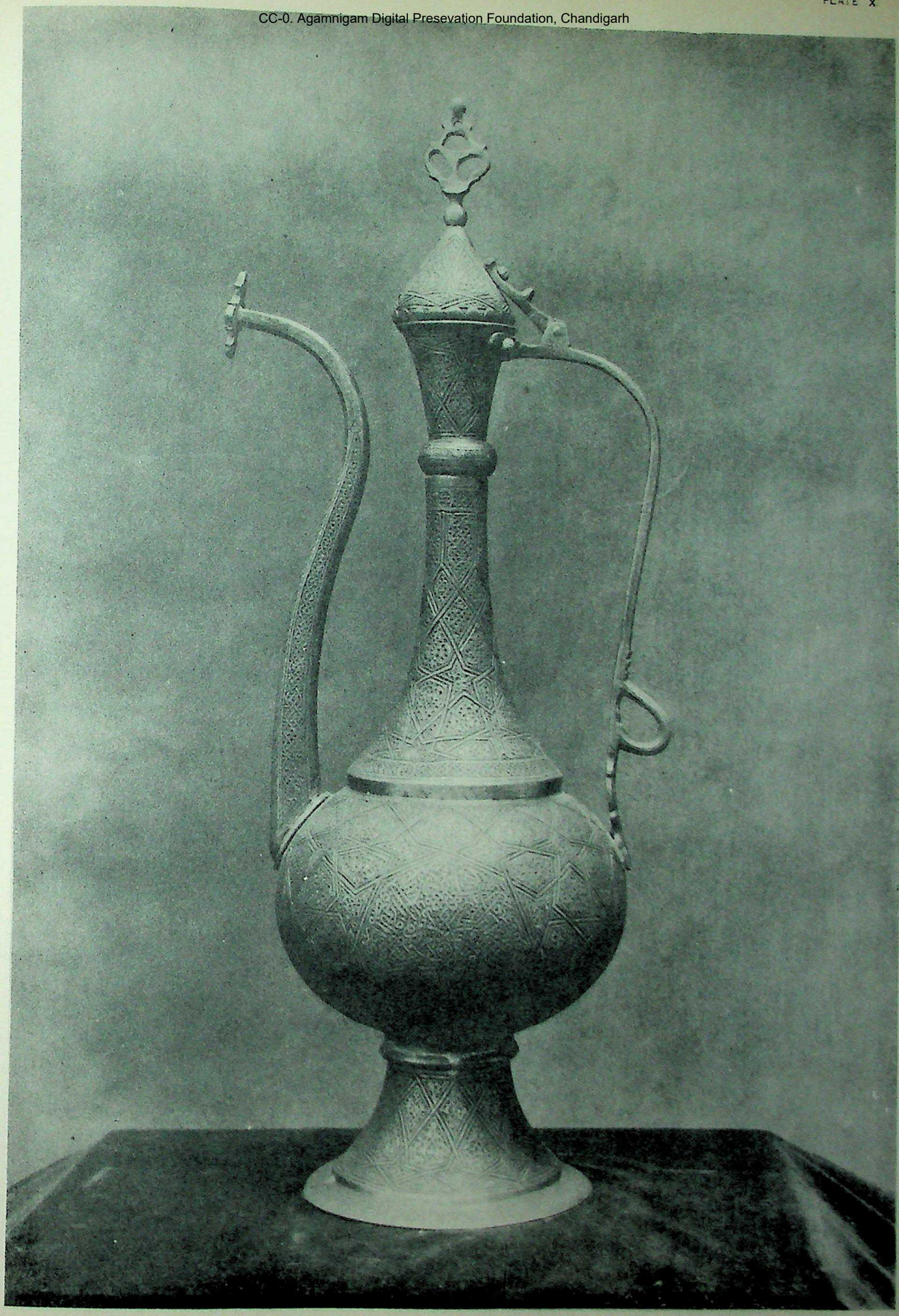

ARAB ROSE-WATER VESSEL

Scale ½

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TECHNICAL ART SERIES, 1901.

PLATES XI AND XII.

TWO PERSIAN TRAYS FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

PERSIAN artists ignored altogether the canon of the Mahomedan law, which had such a marked influence upon the Arabian School. The fascination of Persian art profoundly affected mediæval decoration in Europe, especially in textile fabrics. The skill of the Persian artists in floral design and in the treatment of animal forms for decorative purposes has never been surpassed.

The two trays of tinned copper here illustrated are of modern work, and, though not remarkable for fine workmanship, are treated with much artistic feeling, and give a good idea of the way in which the Persian designer uses all kinds of animal forms symbolically and for decorative effect.

E. B. HAVELL.

MODERN PERSIAN TRAY.
Scale ½.

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MODERN PERSIAN TRAY.

Scale ⅓.

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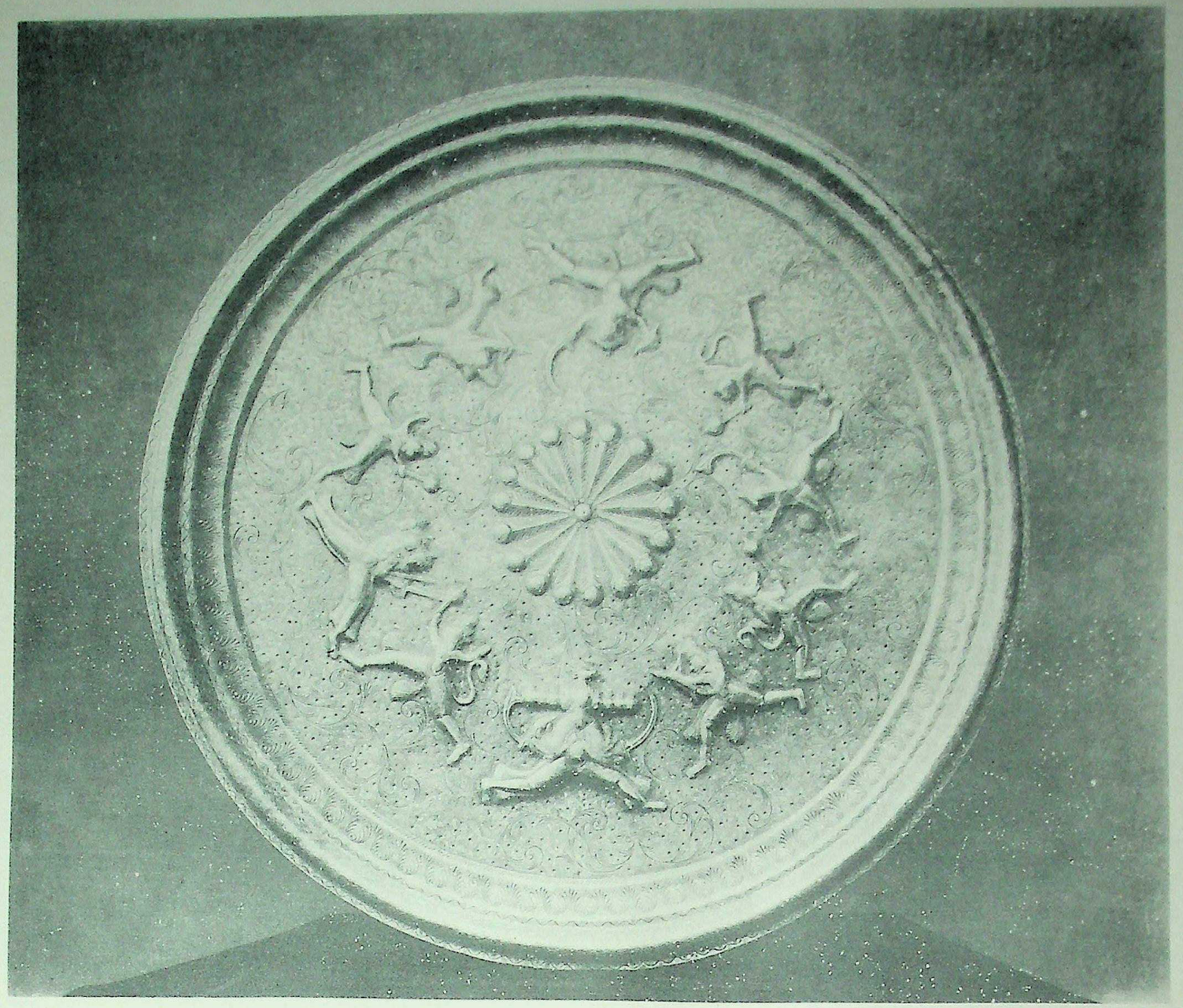
TECHNICAL ART SERIES, 1902.

PLATES I, II AND III.

THREE ENGRAVED BRASS TRAYS.

THESE three trays are reproduced as good specimens of Indian engraved metal work. Plate I is from an old Benares tray, the property of H. T. Hyde, Esq., Administrator-General of Bengal. The embossed figures, which are arranged with great decorative skill, represent the celebrated fight between the army of Hanuman, the monkey king, and Ravana, the demon king of Lanka, or Ceylon, who carried off Sita, the wife of Rama. The design is still a favorite one with Benares workmen, but the delicate artistic execution of the engraving in this tray should be contrasted with the trashy work now produced at Benares to satisfy the demands of dealers who supply the European market. The large scrolls which occupy the principal part of the field are chiselled with a few firm, bold outlines, while the background is filled in with very delicately chased figures, birds and flowers. The well regulated gradations observed between the highly embossed figures, the central rosette or lotus flower, the scroll work and the ornament of the background are the chief points of artistic merit in the tray. In plates II and III which are from two trays in the art section of the Indian museum, similar effects of contrast are obtained by varying the thickness of line and by leaving plain spaces between the decorated surfaces. The old Indian method of engraving with the chisel and punch, which has been followed in these three trays, produces a much more artistic result than the burin, or steel and copper plate engraver's tool which is now commonly used in European decorative engraving. But the modern Benares workman has lost all artistic interest in his work and only cares to cover the ground as expeditiously as possible. The dealers who supply the European market with this commercial trash. instead of the real artistic work which Indian workmen can still produce, are really blind to their own interests, for they have succeeded in giving Indian art such a bad name among connoisseurs that few firms of artistic repute will stock it, with the result that the exports of Indian art-ware to Europe are already on the decline. It is to be regretted that, for want of effective control, International and local exhibitions should generally contribute to the bad repute of Modern Indian Art Industry.

E. B. HAVELL.



BRASS TRAY FROM BENARES

$\frac{1}{3}$rd Scale.

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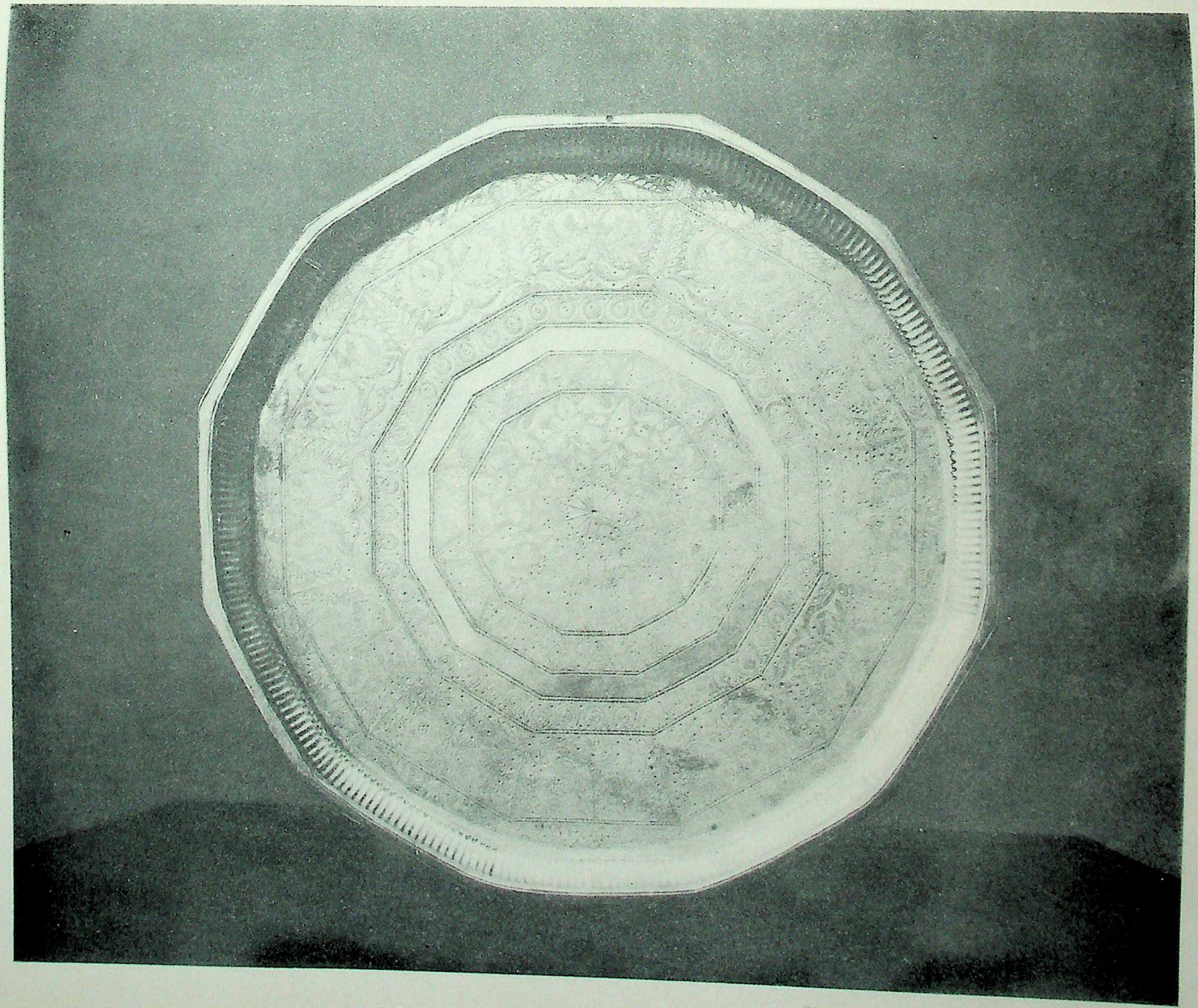

BRASS TRAY FROM SAGAR

$\frac{5}{9}$ths Scale

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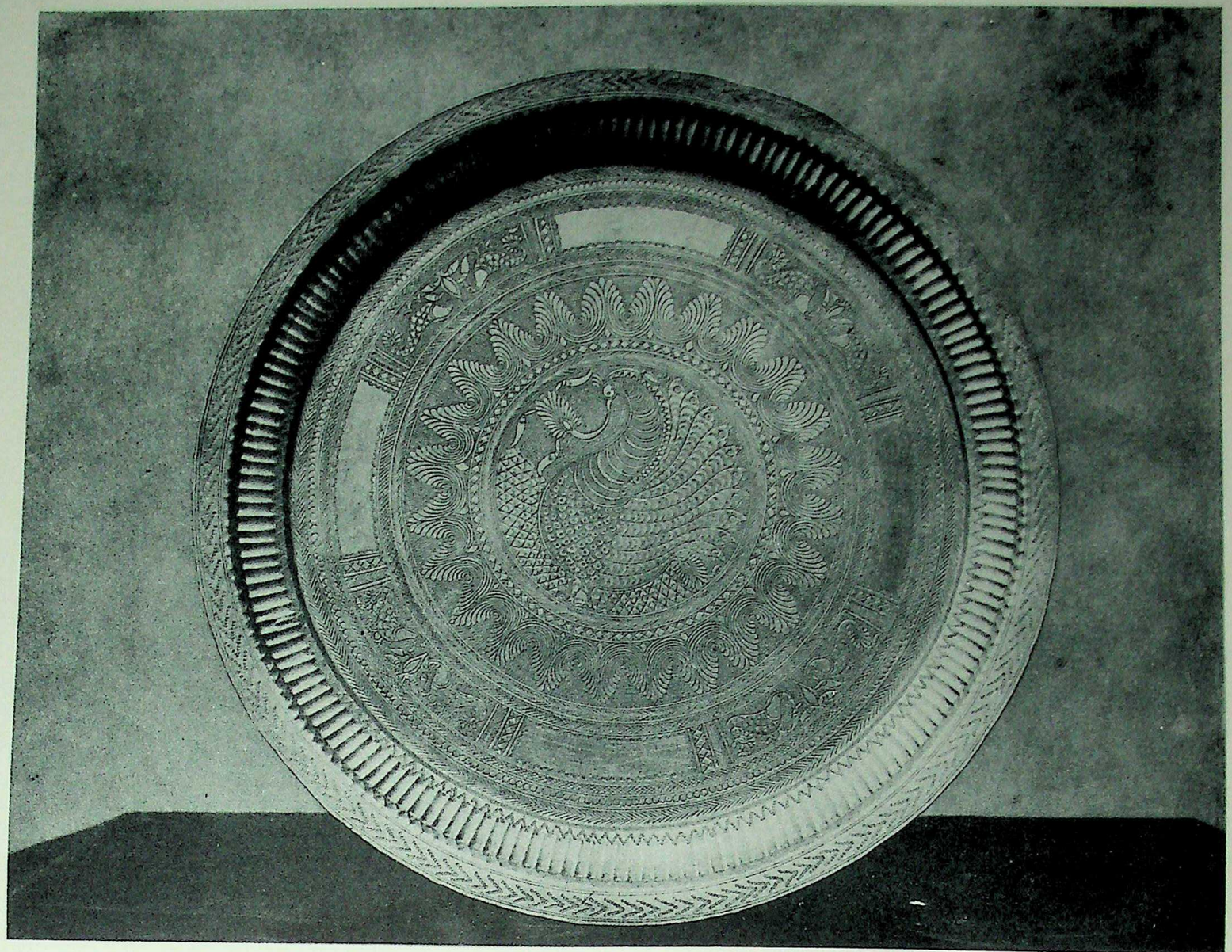

BRASS TRAY FROM NAGPUR.

$\frac{1}{8}^{th}$ Scale.

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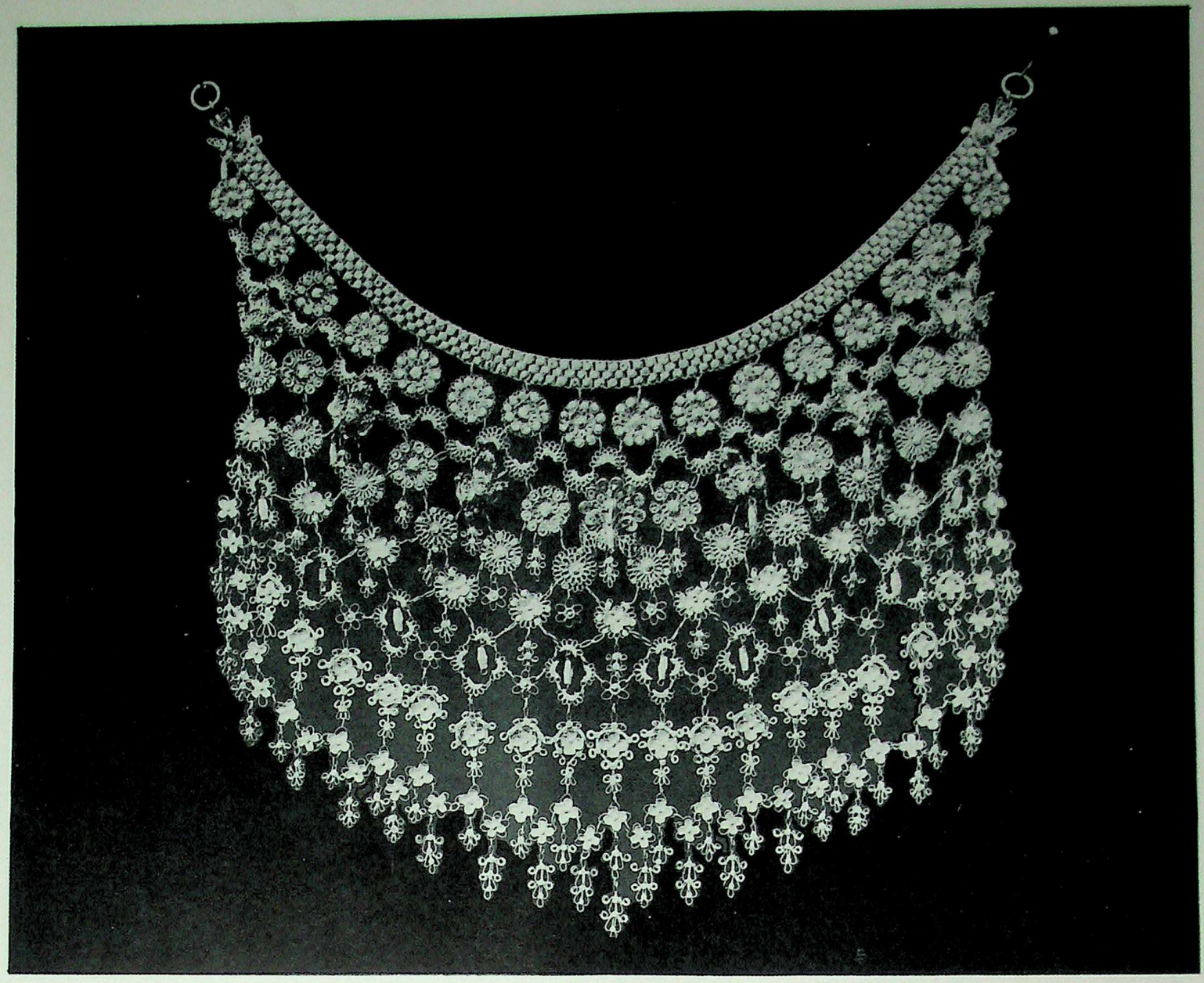
PLATE IV.

BURMESE GOLD NECKLACE, FROM THE ART WARE COURT, INDUSTRIAL SECTION, INDIAN MUSEUM.

THIS represents a piece of Burmese workmanship known as the "Dalizan", or a necklace of the peacock pattern. It is an arrangement of floral chains, of at least three varieties of flowers, with figures of seven peacocks, wrought in "ruddy gold," alternately placed in the second row. The tubular gold beads, illustrative of chipped and knotted grass, is peculiar to Burmese necklaces; it is a feature, however, which is derived from Western India. The birds and flowers are delicately linked together and are attached to a collar of plaited gold.

D. HOOPER.



BURMESE GOLD NECKLET.

Full Scale.

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PLATE V.

SILVER NECKLACE FROM DELHI, FROM THE ART WARE COURT INDUSTRIAL SECTION INDIAN MUSEUM.

THE necklace consists of a rather narrow collar made of buckled-links; from this is suspended a series of rosettes, the whole of which assumes a triangular outline. The border is composed of filigrain pendants of leaf-like appearance. The angular character, which is extremely simple, is indicative of the more primitive forms of Sindh and Beluchistan ware. The original was manufactured by Churan Lal and Birdh Lal, jewellers, Delhi.

D. HOOPER.

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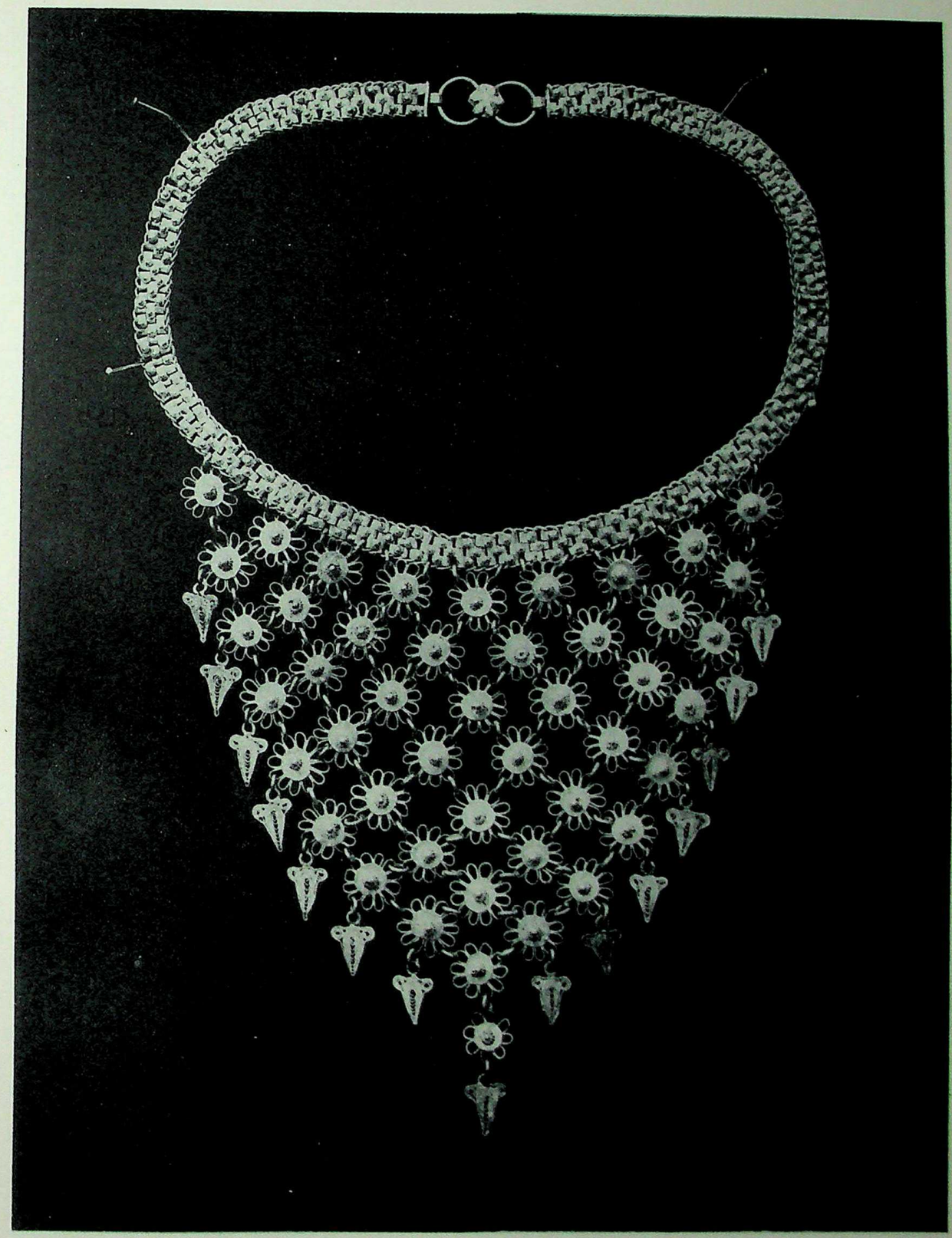

SILVER NECKLACE, FROM DELHI
FULL SCALE.

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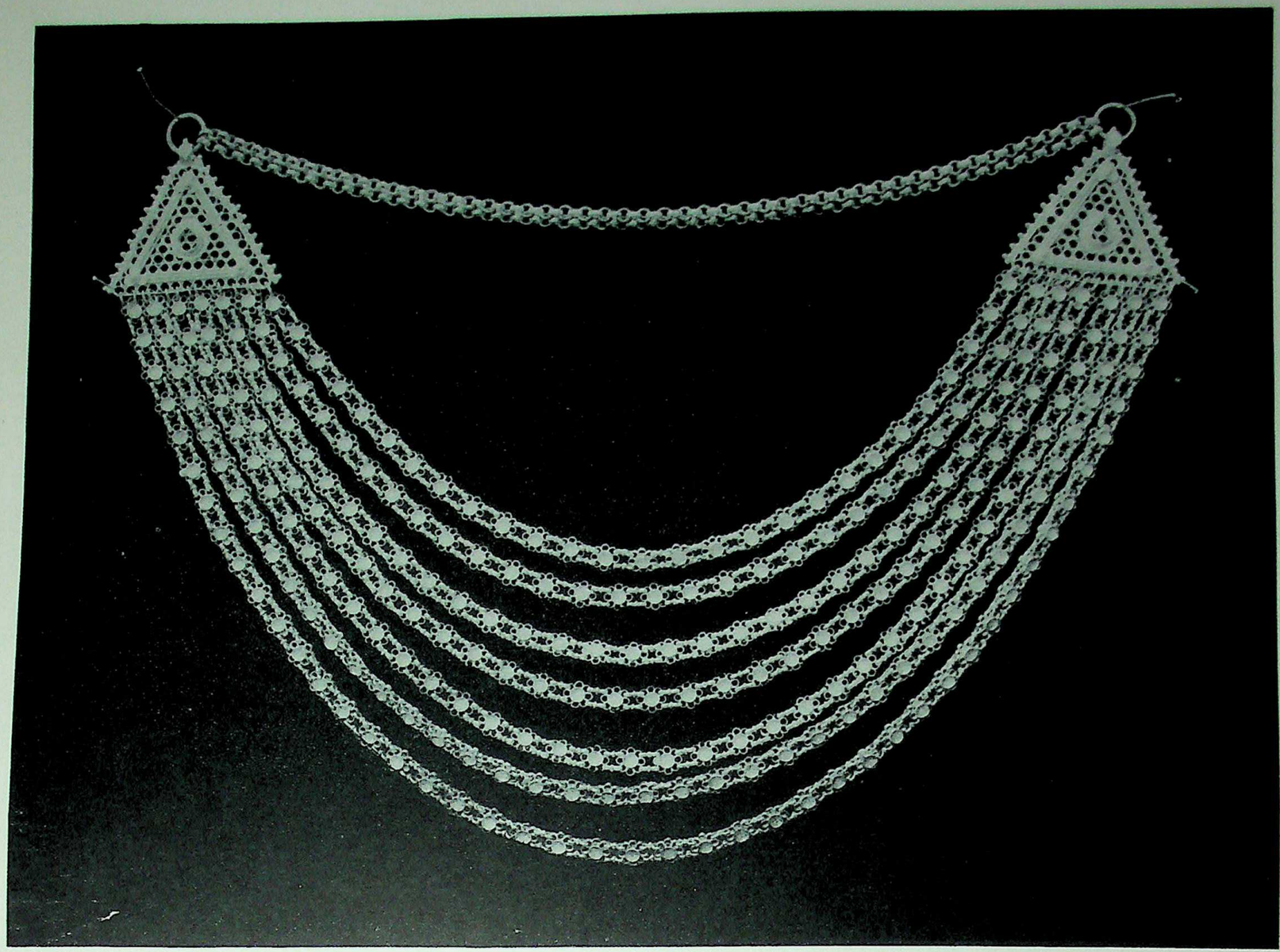
PLATE VI.

SILVER NECKLACE FROM SIMLA, FROM THE ART-WARE COURT INDUSTRIAL SECTION, INDIAN MUSEUM.

THIS silver necklace is typical of those used among the hill tribes of Simla. It is in fact peculiar to the Punjab, where, in the absence of a fixed collar, the greater portion of the ornament falls upon the breast. The necklace is composed of seven chains attached to two triangular pieces of silver of perforated workmanship, and completed by two chains for the back of the neck. The chains are made up of double silver rings alternating with concave discs set in circles of wire. This form of necklace lends itself to endless artistic modifications in which strings of mixed pearls with turquoises and gemmed pendants often form the component parts.

D. HOOPER.



SILVER NECKLACE FROM SIMLA

$\frac{3}{5}$ths Scale

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PLATE VII.

I AND II.—GOLD EAR-RINGS FROM KHASIA AND JAINTIA HILLS. III.—GOLD NECKLET FROM KHASIA AND JAINTIA HILLS. IV.—PAIR OF GOLD EAR-RINGS FROM KAMRUP, FROM THE ART WARE COURT, INDUSTRIAL SECTION, INDIAN MUSEUM.

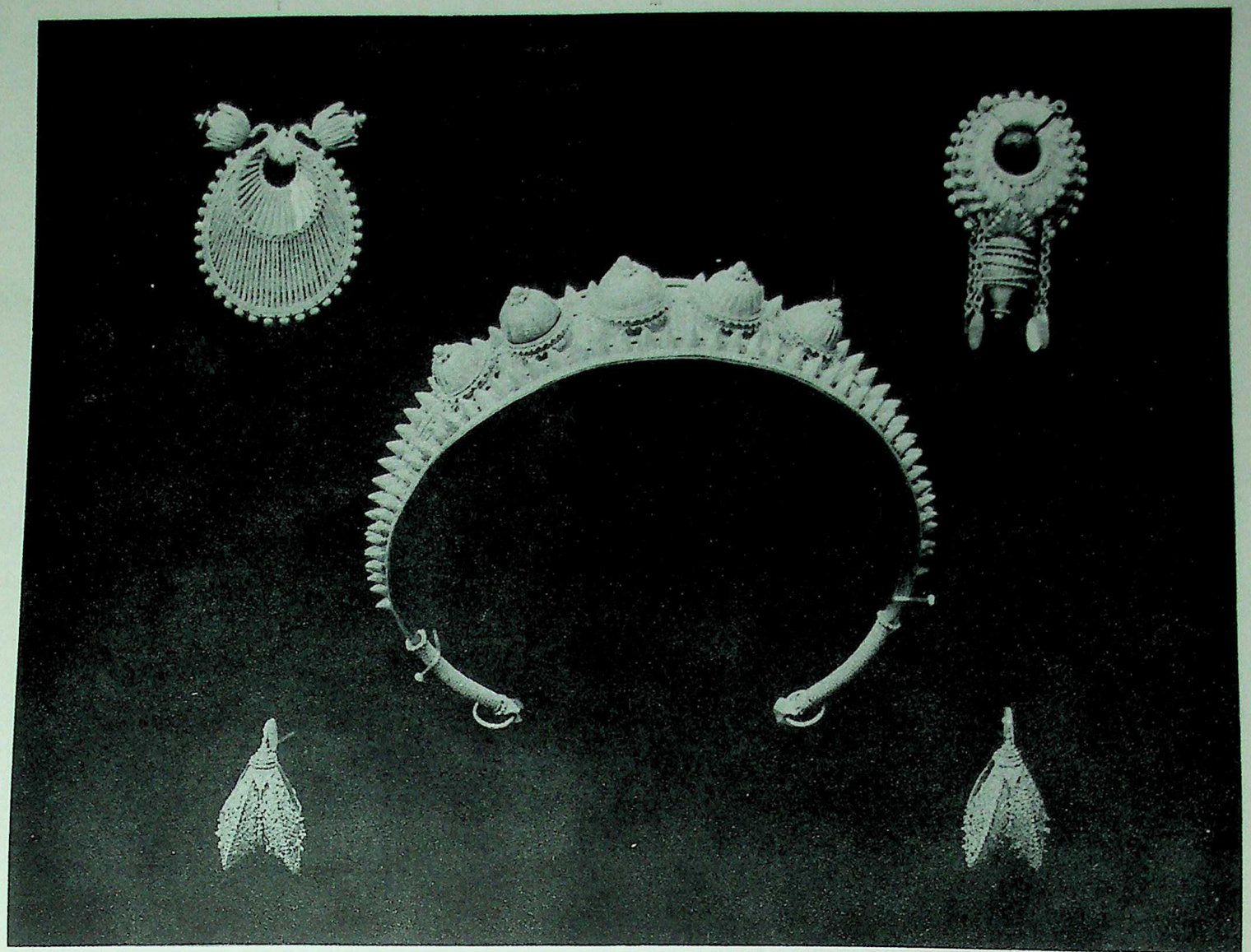
THE gold ear-ring (I) is worn by men in the Assam Hills. It is unique in form, being oval in shape with a raised marginal rim set with gold beads. From this margin a series of corrugations formed by gold threads converge towards a raised inner zone, and from this zone the corrugations decline towards an aperture at the top of the ring. At this point the ends are drawn out and terminate in two floral cups representing the sacred lotus.

The ear-ring (II) called "kundal" is an ancient ornament worn both by men and women. The body is in the form of a thick ring covered with grooved lines and adorned with golden beads. A terraced, emblematical knob, surrounded by four pendants, occupies the base of the ring.

The gold necklet or collar (III) is called a "kantha" in the Khasia Hills, and is worn by women. Two rows of small spikes serve as a border, while five prominent bosses are situated down the middle, arising from a chased ground. The ends are protected by a casing of finely twined gold chord.

The exquisite pair of gold ear-rings (IV) from Kamrup, Assam, are excellent examples of rich ornamentation. Each ear-ring resembles two lobes of a fruit and the surface is studded with gold papillæ or grains presenting a most chaste and natural appearance.

D. HOOPER.



IV. IV.

I & II. GOLD EAR-RINGS, FROM KHASIA & JAINTIA HILLS. III. GOLD NECKLET, FROM KHASIA & JAINTIA HILLS.
IV. PAIR OF GOLD EAR-RINGS, FROM KAMRUP.

FULL SCALE.

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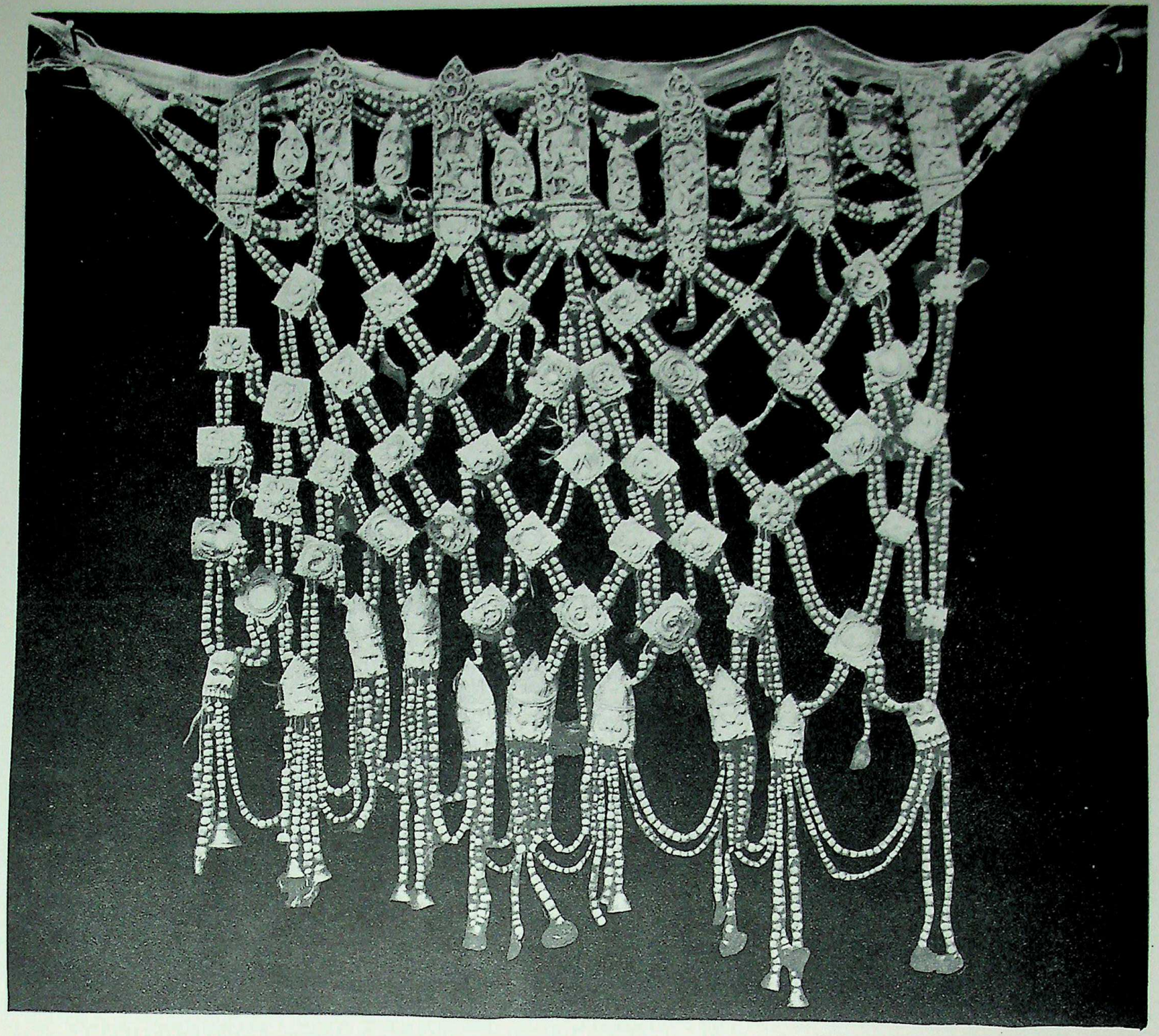
PLATES VIII, IX, AND X.

GIRDLE, NECKLET AND ARMLETS OF CARVED BONE, FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THESE are very interesting and finely executed ornaments, said to be carved from human thigh bones, forming part of the sacerdotal costume of Buddhist Lamas in Tibet and Sikkim Plate 8 shows the whole girdle on a reduced scale. Part of it is enlarged to full size in Plate 9. The necklet and armlets are given in plate 10. The Buddhism of the north of India is strongly tinged with Hinduism, a fact which is brought out in these ornaments, for though the intention of the designer is shown by the Buddhist symbols, in other respects the style is more suggestive of Hindu art.

E. B. HAVELL.



TIBETAN LAMAS GIRDLE

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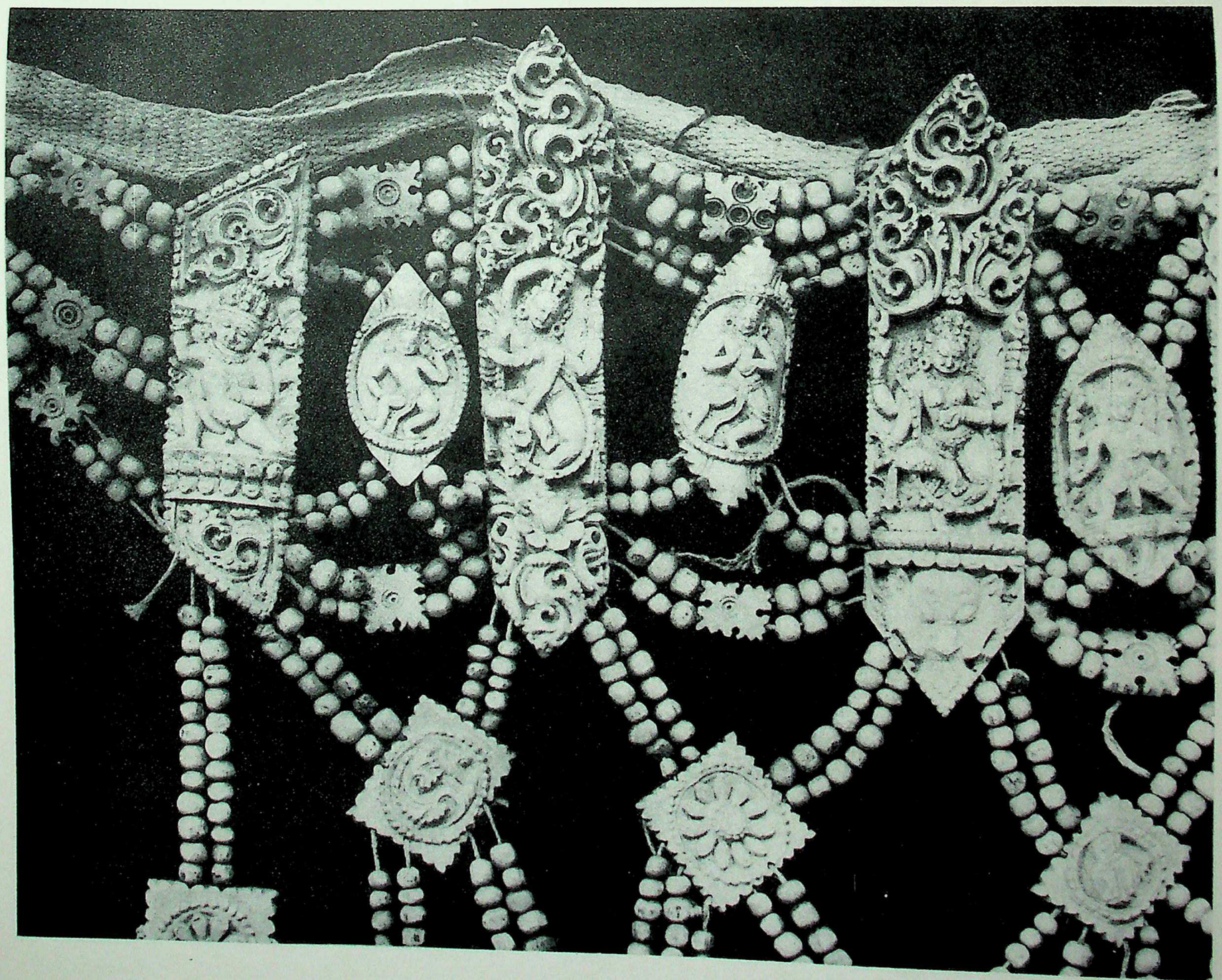

TIBETAN LAMAS GIRDLE.
Full Scale.

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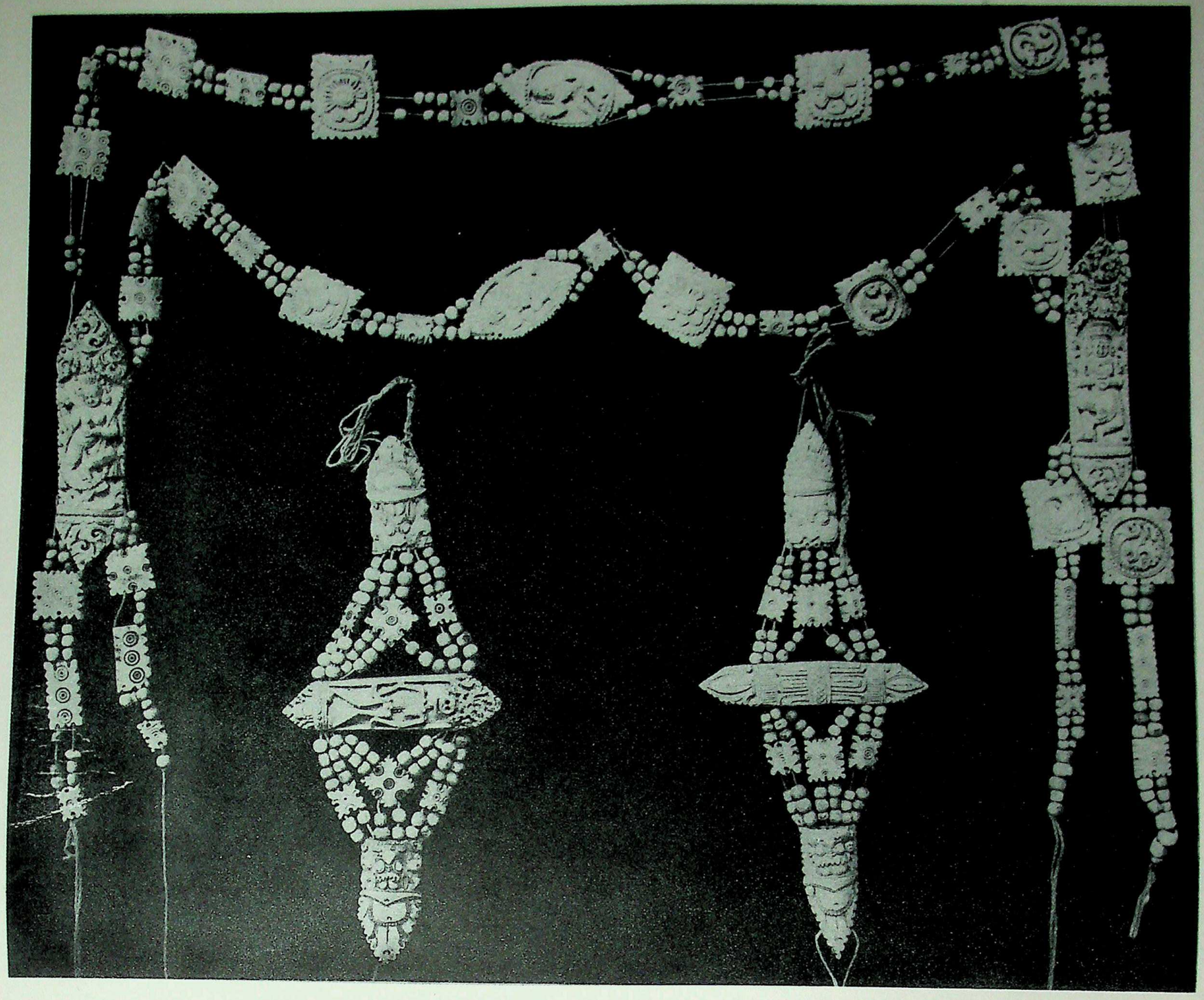

NECKLET & ARMLET WORN BY TIBETAN LAMAS

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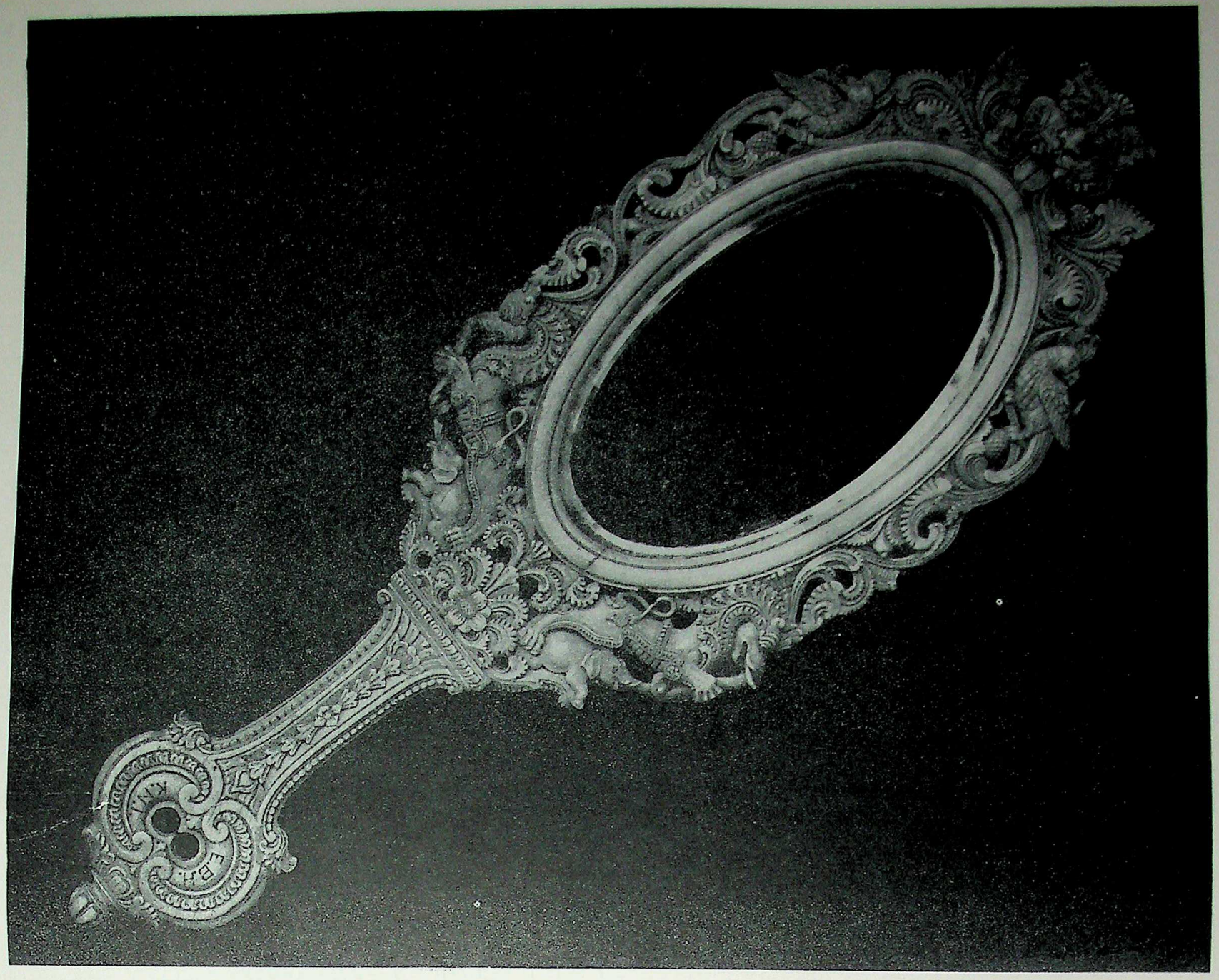
PLATE XI.

MIRROR, WITH CARVED IVORY FRAME.

THIS is an excellent specimen of the traditional art of Travancore. It was executed in the Trevandrum school of art by ivory carvers in the employ of the Maharaja. Until the school was established these men had followed the pernicious habit, now so common with Indian arts workmen, of copying the most wretched European designs. The school, which is entirely officered by native students trained under me in the Madras school of arts, has done good service in guiding the workmen back to their fine traditional style.

E. B. HAVELL.



IVORY MIRROR FROM TRAVANCORE.

Full Scale.

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PLATE XII.

TWO WOODEN DIES, FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THESE are dies used in the manufacture of the tinsel work, which is a very old established industry at Dacca. Sheets of tinsel are pressed into the dies, and the raised ornament thus formed is kept in shape by a stiffening of wax composition poured in at the back. This tinsel decoration is largely used at Hindu wedding and sacred festivals. It is an industry which has no attractions for the European curiosity market, and consequently has retained all the purity of its artistic style. In the vigorous design and excellent drawing of the ornament it follows the best traditions of Indian Art. The larger of the two dies has been wrongly placed vertically instead of horizontally, by the photographer.

E. B. HAVELL.

TWO DIES FOR TINSEL WORK.

⅜ Scale.

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1903.

TECHNICAL ART SERIES

PLATES I TO XXXV

Illustrations of
INDIAN
INDUSTRIAL
ART

for the use of Art Schools & Craftsmen

Reproduced in Photogravure from examples displayed at the
INDIAN ART EXHIBITION DELHI, 1902-03.

SURVEY OF INDIA OFFICES, CALCUTTA.
1903

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PLATE I.

CARVED DOORWAY, DRAVIDIAN STYLE FROM BELLARY.

THIS is a copy of one of the doors to be seen in Bellary City. The design is exceedingly quaint both in its proportions and details and the carving shews a freedom of touch that gives it an additional charm. It was made at the instance of Sir George Watt for the Indian Art Exhibition, Delhi, who describes it as manifesting both Dravidian and Chalukyan feeling.

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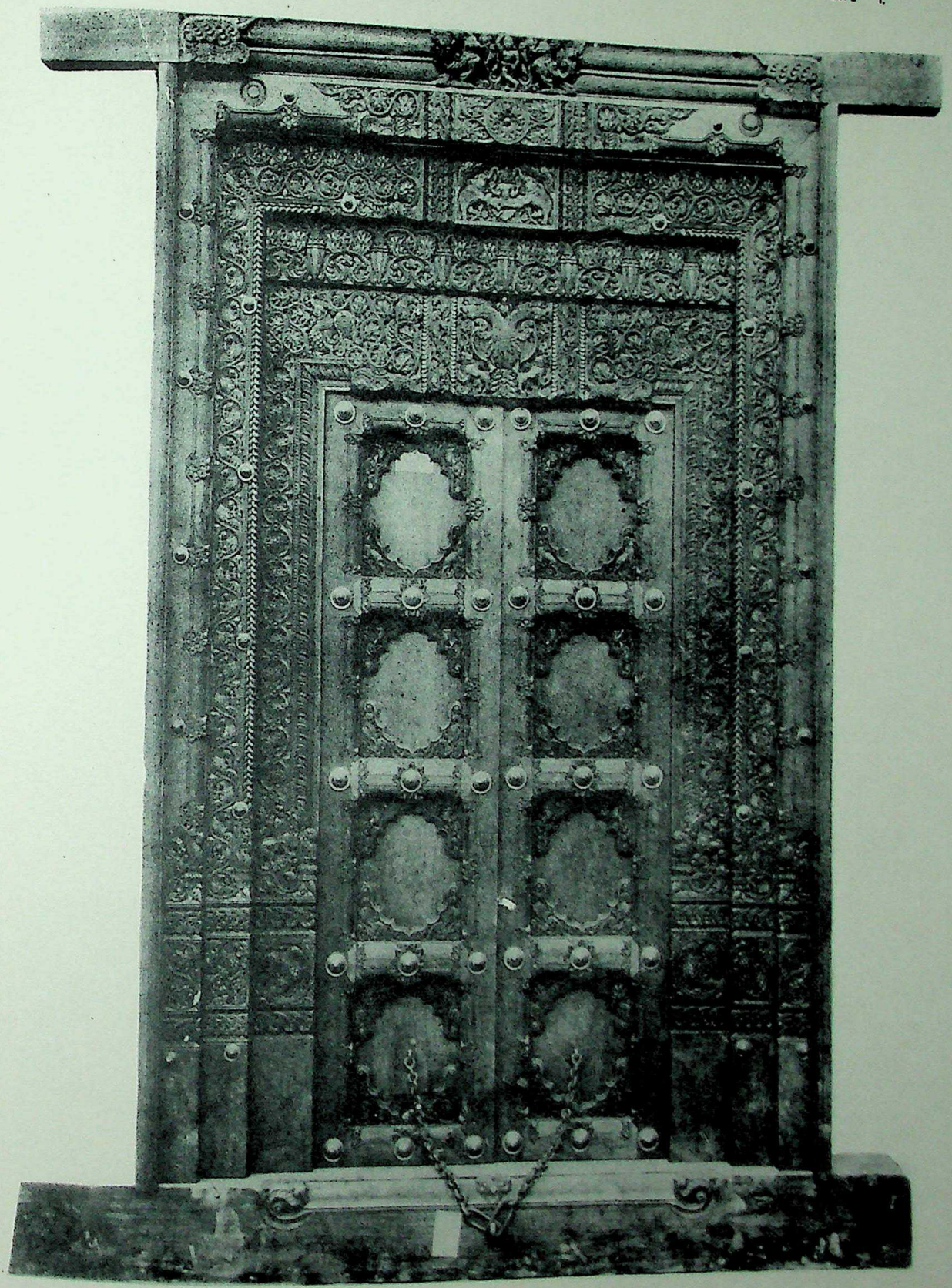

CARVED DOOR-WAY, DRAVIDIAN STYLE, FROM BELLARY.

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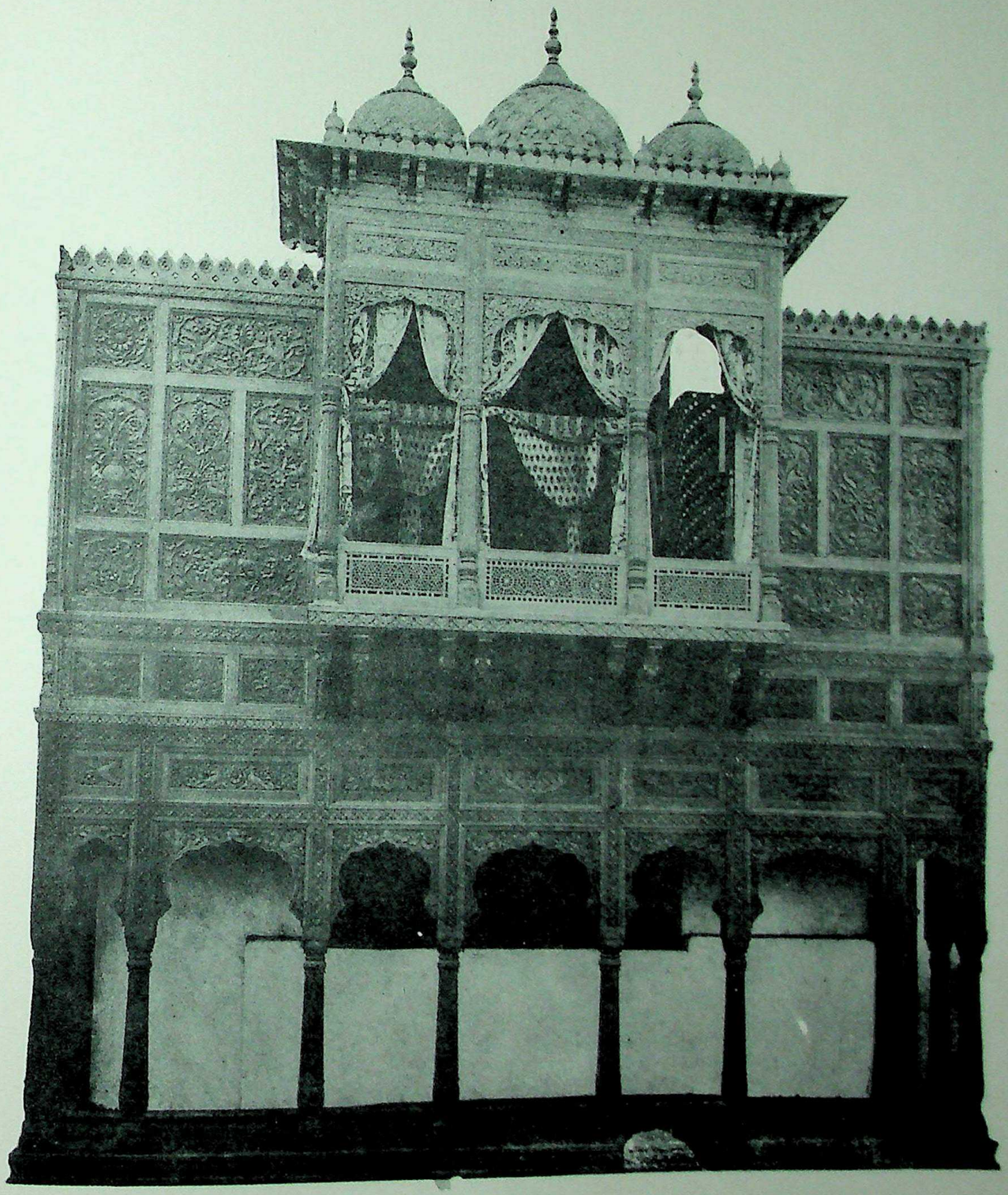

CARVED BALCONY IN WOOD, FROM LAHORE

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PLATE III.

CARVED HOUSE-FRONT, IN HINDU STYLE, OF KATHIAWAR.

THIS plate is taken from a full sized copy of a portion of a Rajput Chief's palace in Kathiawar. It consists of a wooden facade fixed to a wall of masonry. The whole design is worked out according to certain time-honoured rules and traditions, every dimension and detail being carefully observed. The laws regulating the design and construction of this particular style of architecture will bear comparison with the canons of the Greeks, and an interesting and musical poem in Gujrati describes them all.

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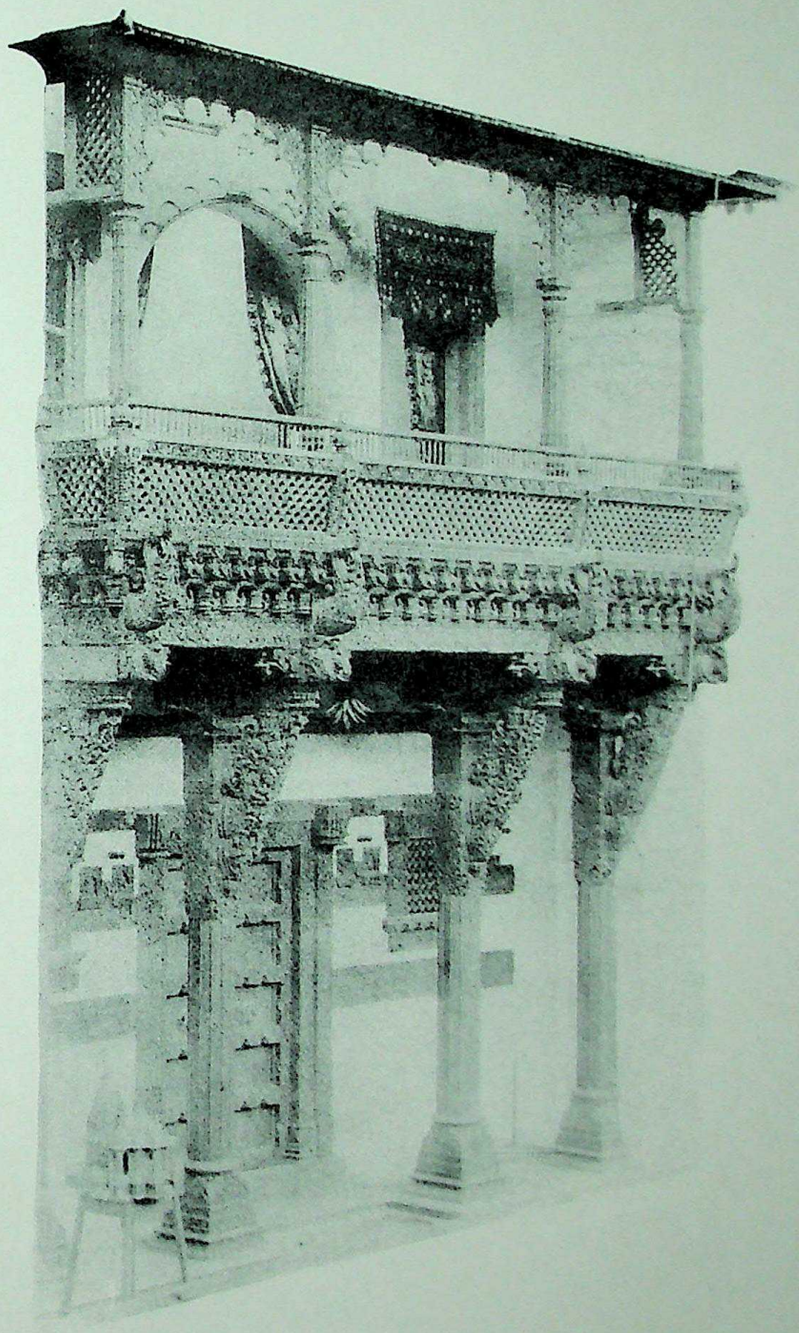

CARVED HOUSE-FRONT IN HINDU STYLE OF KATHIAWAR.

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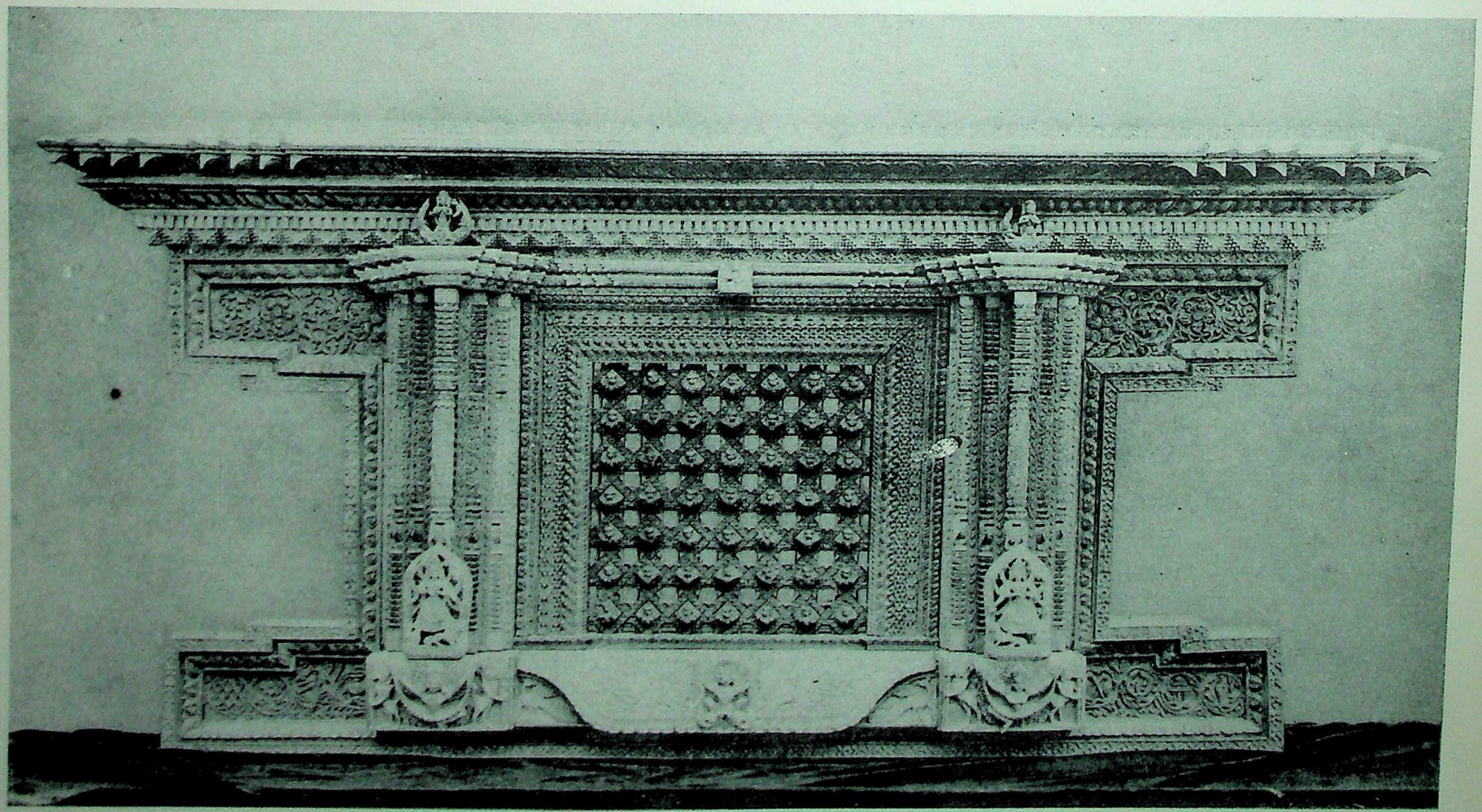
PLATE IV.

CARVED WOODEN WINDOW FROM NEPAL.

THE wood-carver of Nepal characterizes his art by the curious practice of superimposing different wocds into a kind of applique which distinguishes his work at once. This plate represents a typical piece of Nepal wood-carving suitable for a support or overmantel, and is executed in 3 different coloured woods, a white, black and brown. The design is architectural, and a frequent use of mythological forms may be noticed, both characteristic features of the style of wood-carving in the country



CARVED WOODEN WINDOW, FROM NEPAL.

Scale ½

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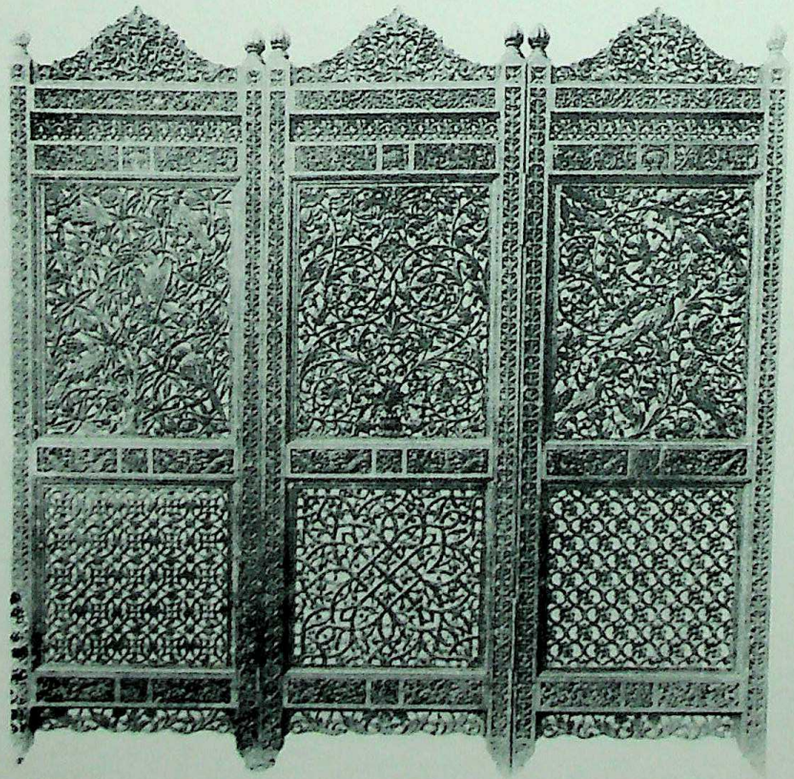
PLATE V.

SCREEN FROM BOMBAY.

THIS piece of wood-carving was executed in the Sir Jamsetjee Jeejebhoy School of Art, Bombay. The panels are of teak, pierced and carved on both sides, while the frame is in blackwood.



SCREEN FROM BOMBAY.

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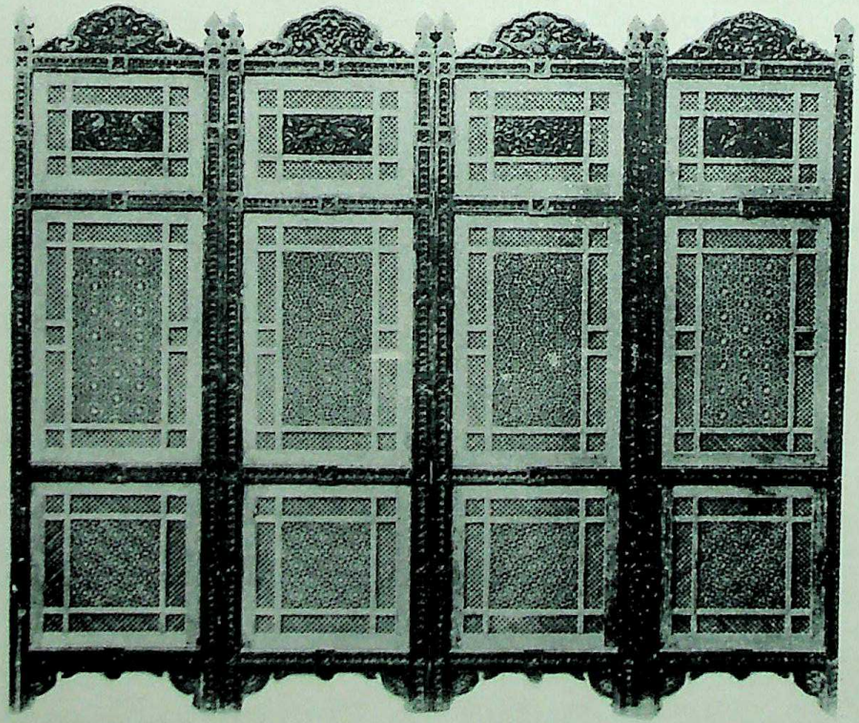
PLATE VI.

SCREEN FROM AMRITSAR.

A form of decorative joinery known as pinjra (cage) work is a special feature of the wood-carving of the Punjab. It is constructed by joining thin strips of wood together in the form of geometrical patterns and is often done so cleverly as to be mistaken by the uninitiated for fret-work. The screen shewn in this plate is a typical example of the style of work now being done by several families of Sikhs at Amritsar. The woods used are deodar and shisham, and the joinery and general finish of this article is of a very high order. The panels, it will be noticed, are of pinjra work, two or three different designs being displayed. The variety of patterns that can be obtained in this manner is of course very great and occasionally specimens can be purchased in which the work is so fine as to be almost compared to lace. The workmen have names for each of these geometrical designs and it is only necessary to mention one of these to get the pattern desired. Pinjra is also made in Kashmir and some exceptionally good work is done at Peshawar, where often very elaborate and intricate designs are worked out by this process.



SCREEN FROM AMRITSAR.

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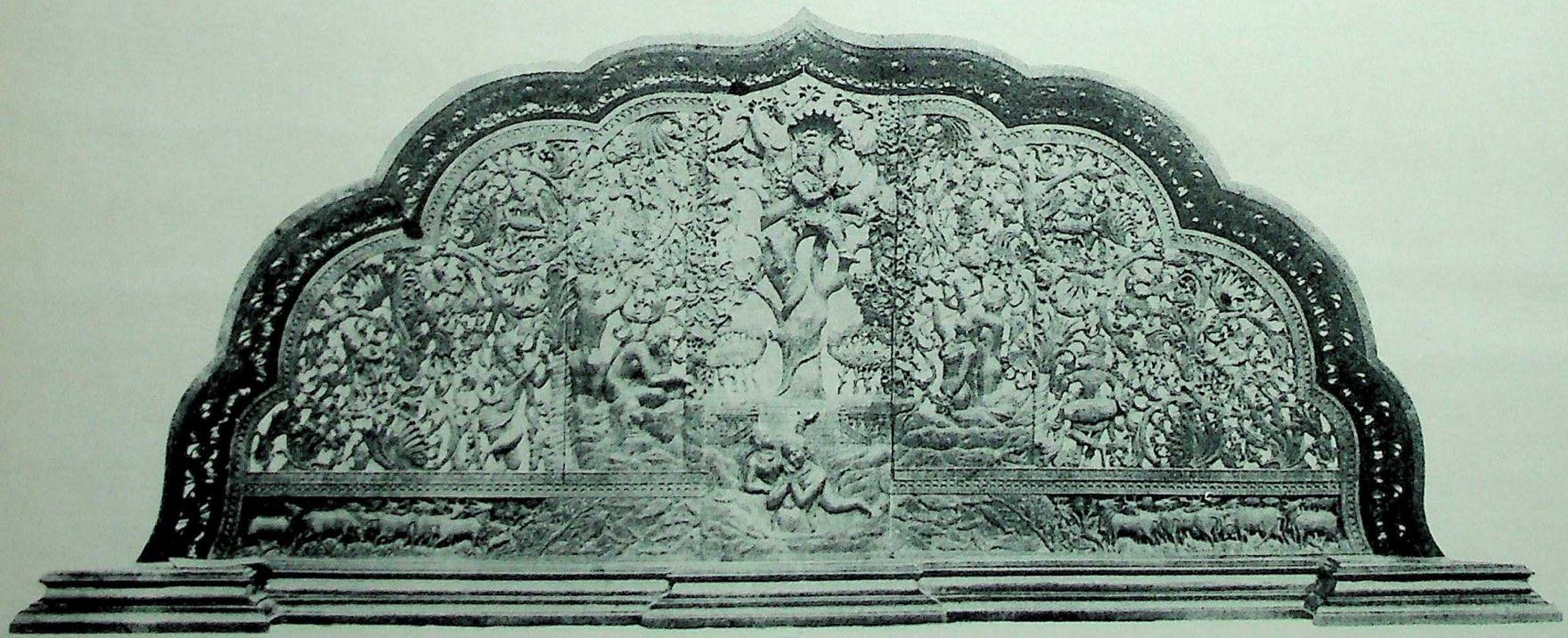

SANDAL-WOOD CARVING FROM MYSORE

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PLATE VIII.

CARVED WOODEN PANEL, REPRESENTING LUKHI DEVI, FROM BHAVNAGAR.

THIS is a reproduction to full scale of a panel from the Kathiawar house-front in Plate III. From this the character of the carving and general technique of the work can be distinctly seen.

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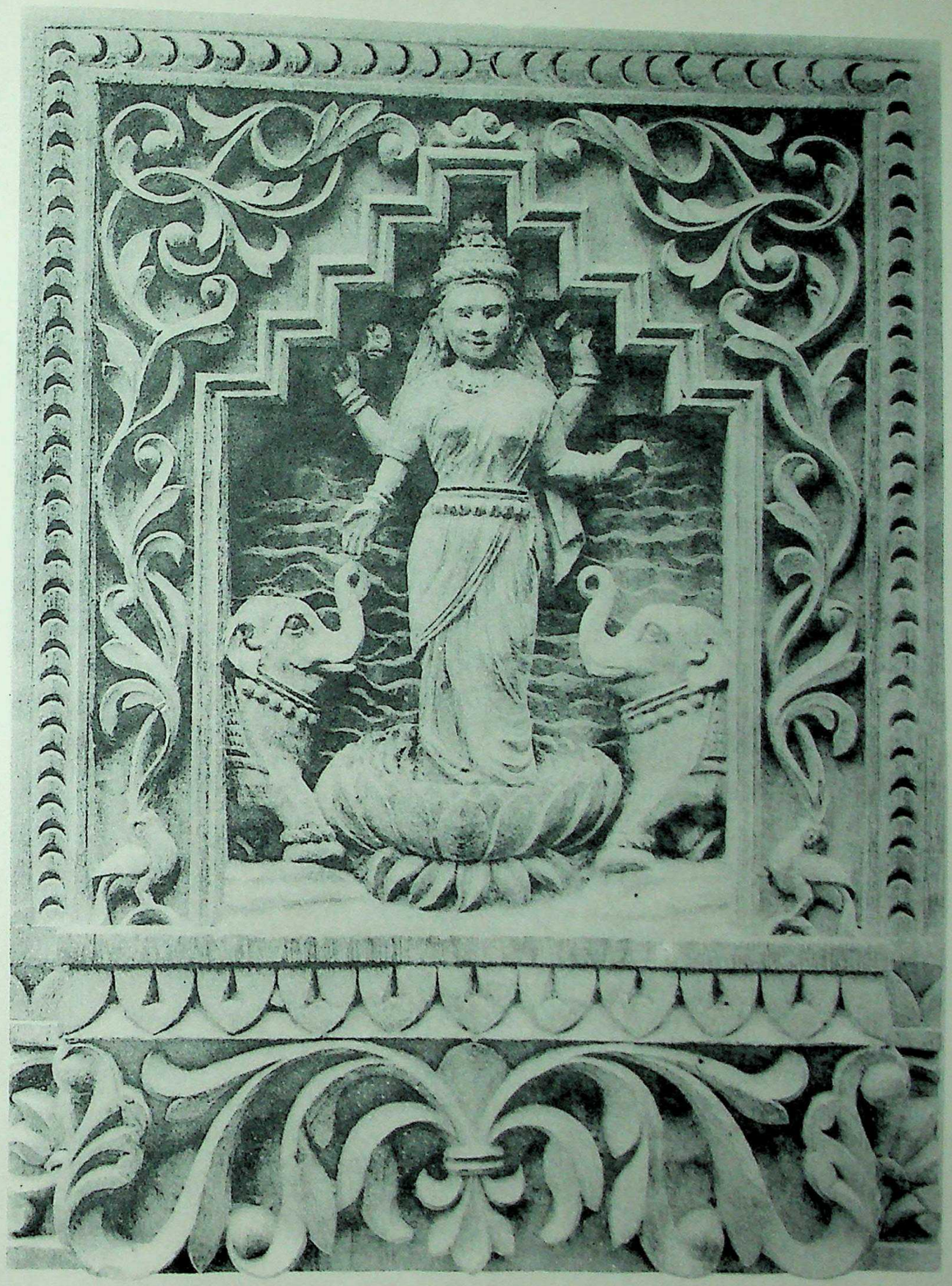

CARVED WOODEN PANEL REPRESENTING LUKHI DEVI, FROM BHAVNAGAR.

Full Scale.

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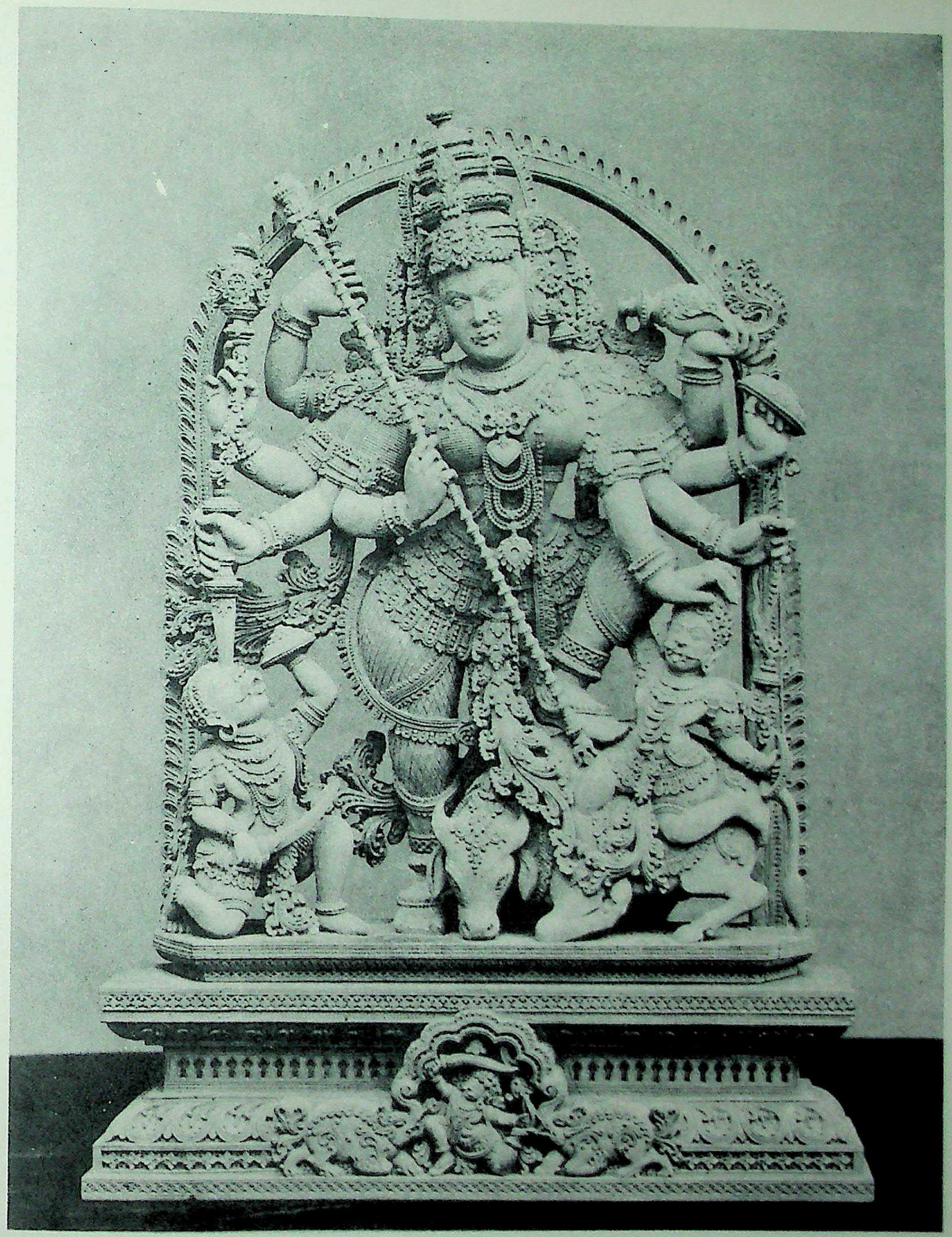

CARVED SANDAL WOOD FIGURE OF DURGA OR DEVI IN THE ACT OF SLAYING MAHISHASURA, FROM MYSORE.

½ Scale.

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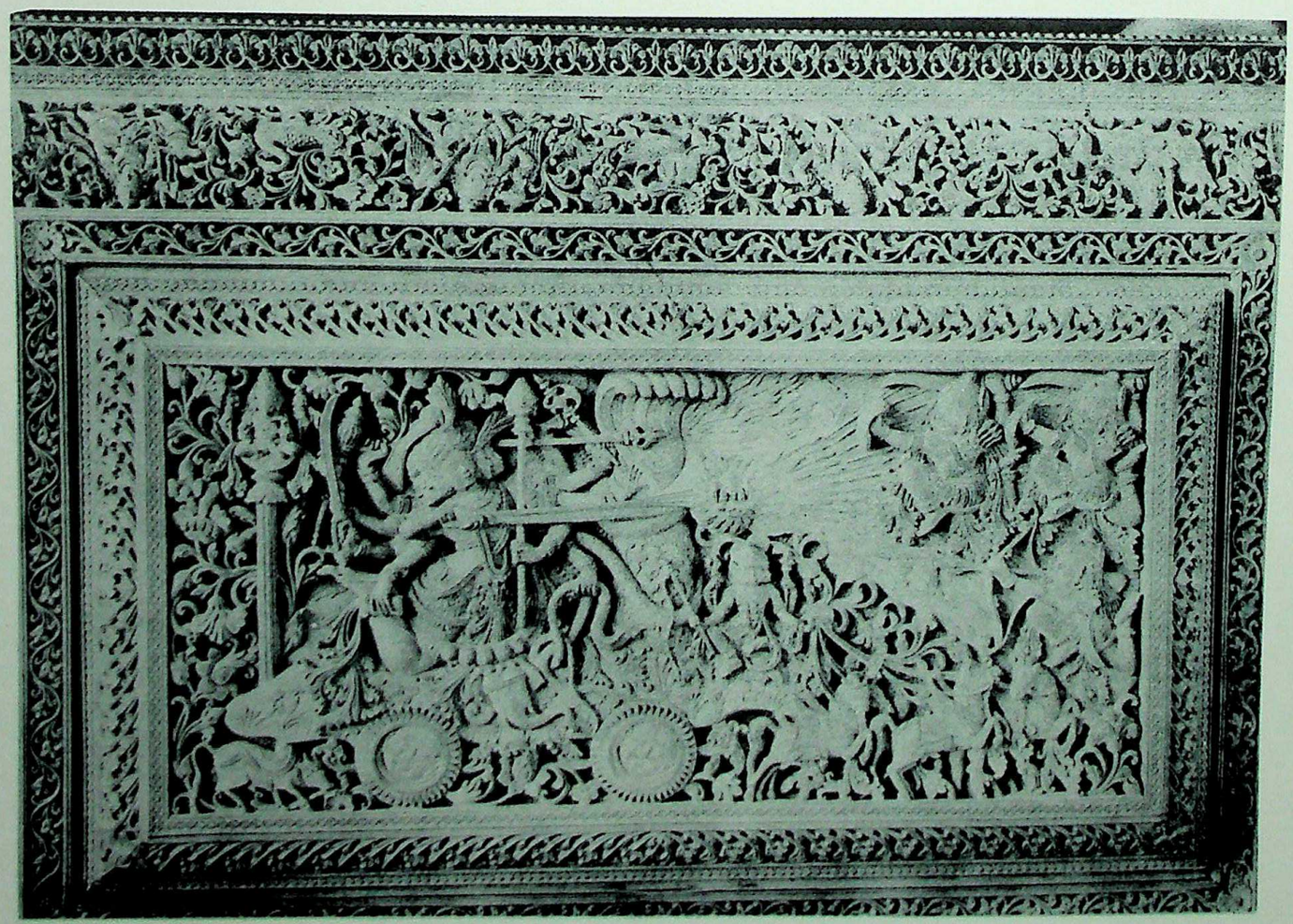

A CARVED PANEL IN SANDAL-WOOD - MYSORE.

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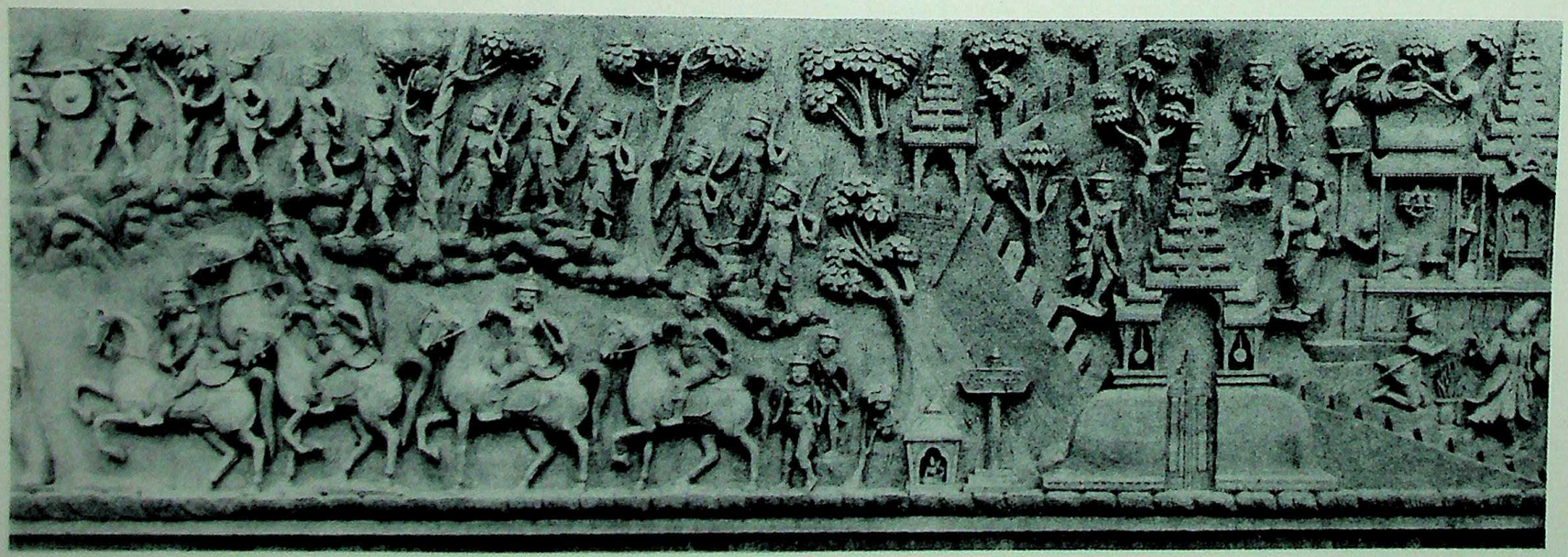
PLATE XI.

BURMESE WOOD CARVING.

A specimen of pictorial wood carving as occasionally carried out by the Burmese. It is a portion of a frieze over a carved archway and is executed in teakwood. A characteristic feature of Burmese wood carving is the amount of undercutting indulged in. The relief obtained is very often almost in "the round" and frequently parts are carved separately and attached by pegs or sockets. It is doubtful from an artistic point of view whether Burmese carvers have made a proper use of the material they employ. The effects are so laboriously attained and the finished article is so fragile that it might be much more easily and satisfactorily obtained in a more suitable material.



BURMESE WOOD-CARVING.

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PLATES XII AND XIII.

BURMESE WOOD-CARVING.

THE Burman has in his favourite material, teak, developed a style of wood-carving peculiarly his own. Using this somewhat unpromising and heavy wood, as seen in its rough state, he appears to twist and turn it about as one would clay, leather, or thin metal, until such a light feathery and fantastic design is produced that the original material is almost unrecognizable. Whether this is a proper use to put to teak-wood is a matter of opinion; this work is frequently so fragile as to almost crumble to pieces at a touch, but nevertheless it carries a charm with it that deserves criticism and stamps the Burman as an artist to his finger-tips. Plate XII shows a gong-stand of very characteristic design and treatment. Distinct entirely from any Indian influence and shewing throughout a decidedly Chinese feeling, it exhibits a quaint and exaggerated collection of ideas, displayed in a wonderfully artistic manner. Plate XIII represents a characteristic piece of decoration found on many of the boats to be seen plying on the rivers of Burma. This specimen is rather more richly carved than those ordinarily seen, but the main lines are the same. One of these pieces of carving is fixed on to each side of the stern of the boat, and the seat of the steersman is situated between. A group of these craft decorated in this manner is a most picturesque sight, and one frequently to be met with near the river-side villages of Burma.

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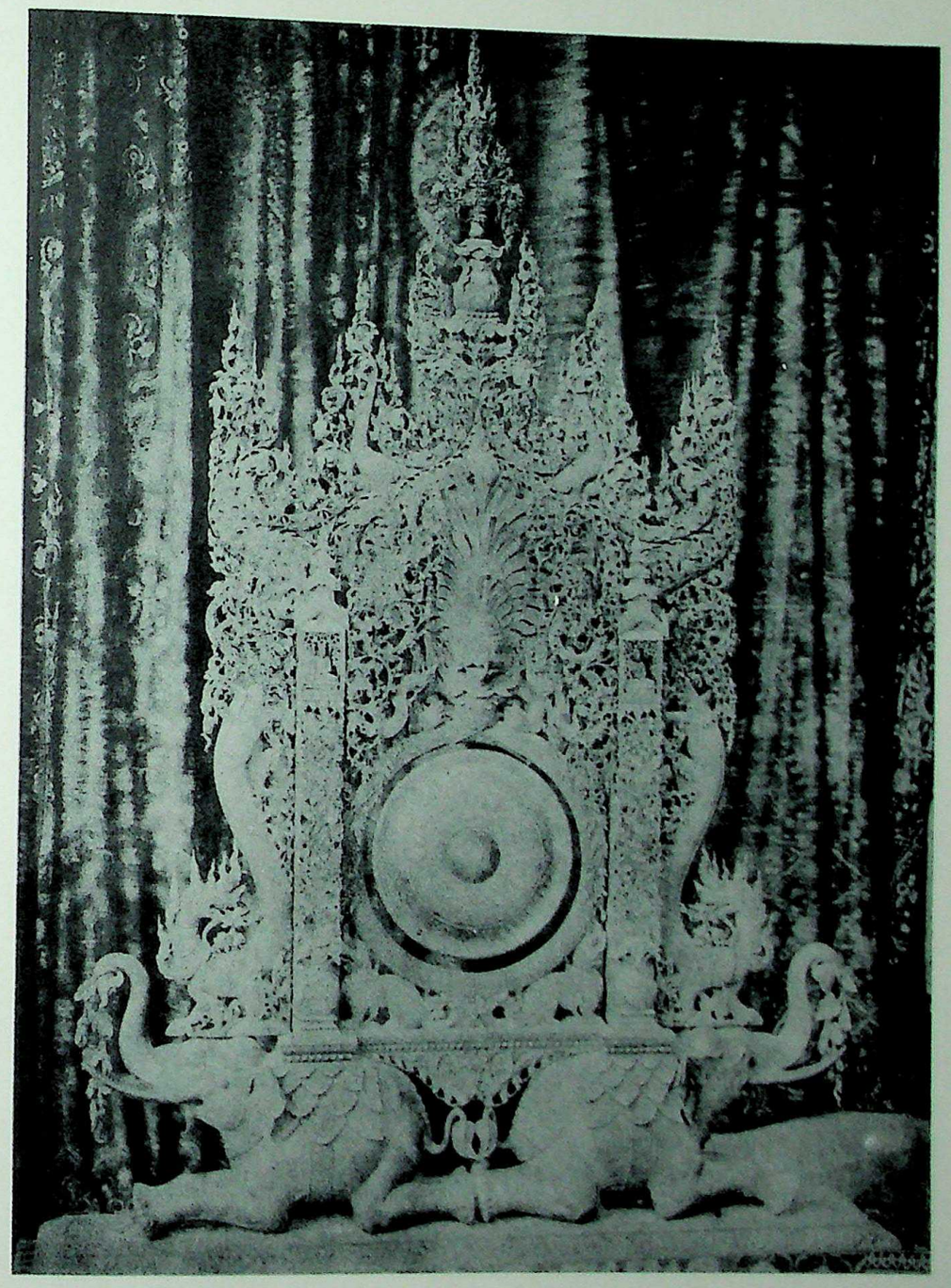

A BURMESE GONG-STAND.

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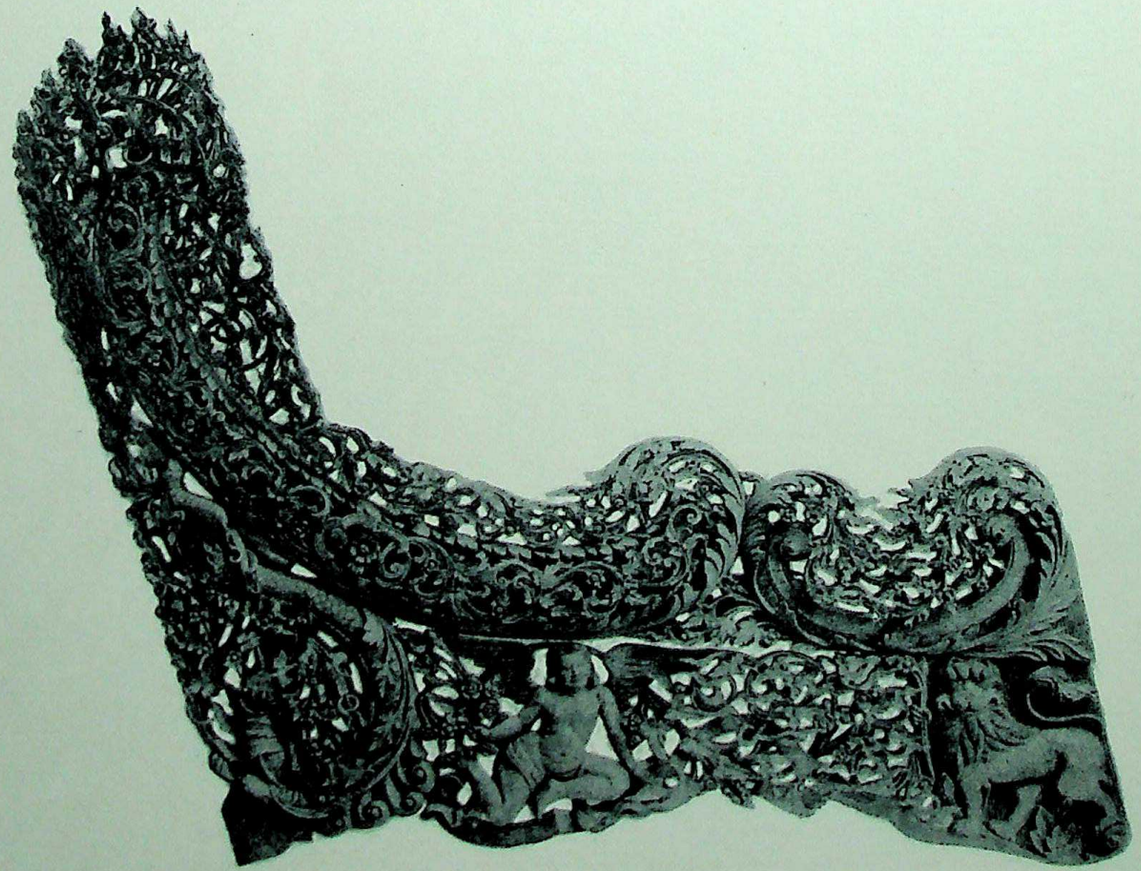

STEERING CHAIR FOR A BURMESE BOAT.

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PLATE XIV.

BURMESE BOX, GILT AND LACQUERED.

THE art of decorating articles with lacquer is much practised in Burma and takes several forms. The *hpungi* box or priests coffer shewn in this plate admirably displays two of these, the relief work of Mandalay and the flat decoration of Prome. The chief material used in this art is what is known as "*thitsi*," an oleo-resin from a tree called by botanists "*melanouhœa usitata*" This for the relief work is mixed with rice husk or cow-dung ashes until it becomes of the consistency of putty. Using this as a modelling paste, such parts as the figure on the right hand side of the box are made. After a few hours this sets quite firm and becomes as hard as the wood to which it is attached. A large amount of this kind of work is turned out in Mandalay, chiefly in the decoration of pagodas and furniture in the monasteries.

The lacquer work of Prome is a form of flat decoration and the greater part of the box represented in the plate is covered by this process. The surface of the article is coated with a number of layers of "*thitsi*," each coat being allowed to dry and being rubbed down before a fresh one is applied. The final varnish may be black or red according to the colour required in the design with which the article is to be decorated. The pattern is then painted on with a mixture of powdered orpiment and gum. Gold leaf is next applied over the whole, which when dry is washed and easily comes away from the parts originally painted with the orpiment, leaving the pattern delineated in the black or red colour of the final coat of "*thitsi*." The Burmese books, to be seen in almost any collection of art manufactures from Burma, are prepared in this way, but this art, which must have been an important one once, has now very much declined.

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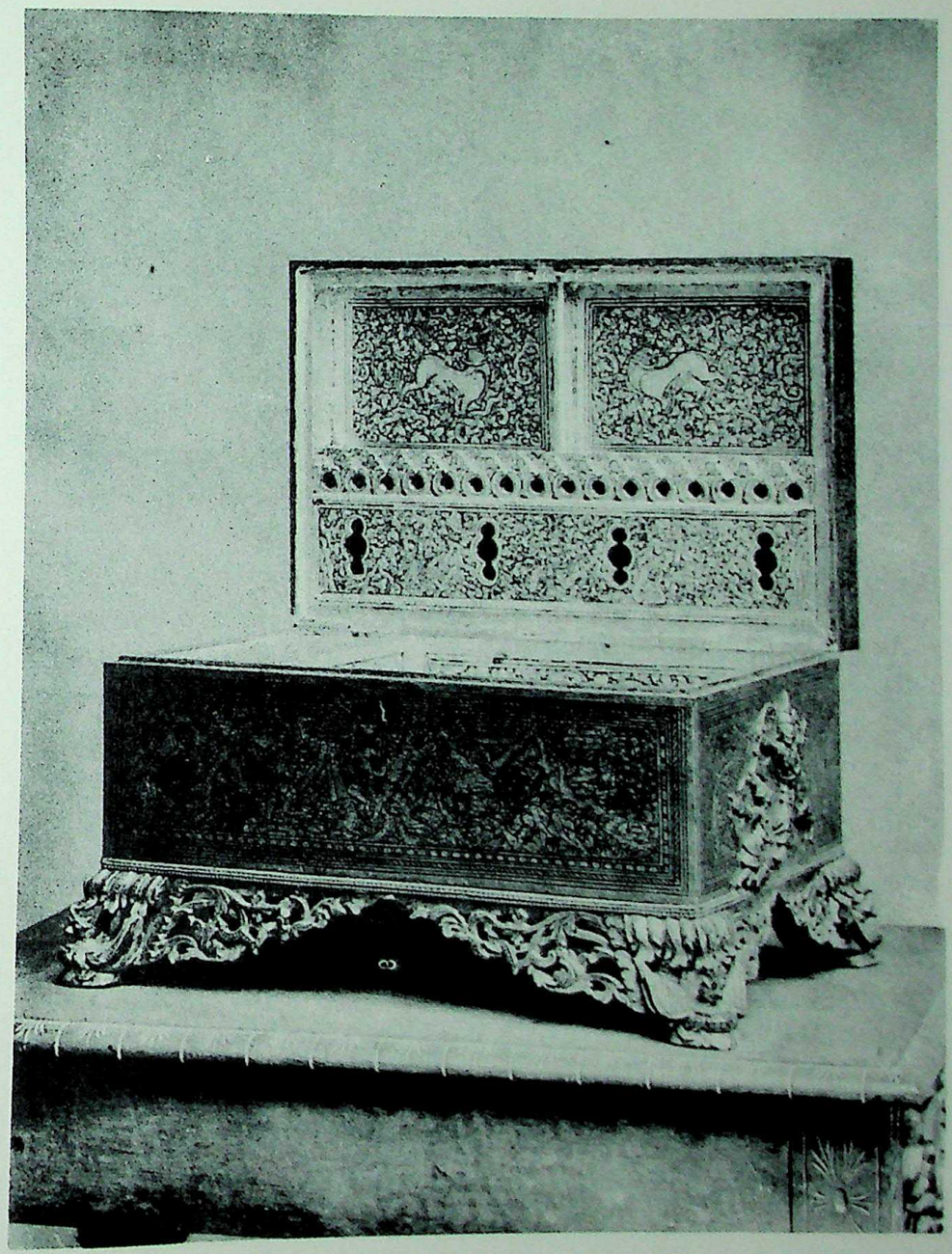

BURMESE BOX - GILT AND LACQUERED

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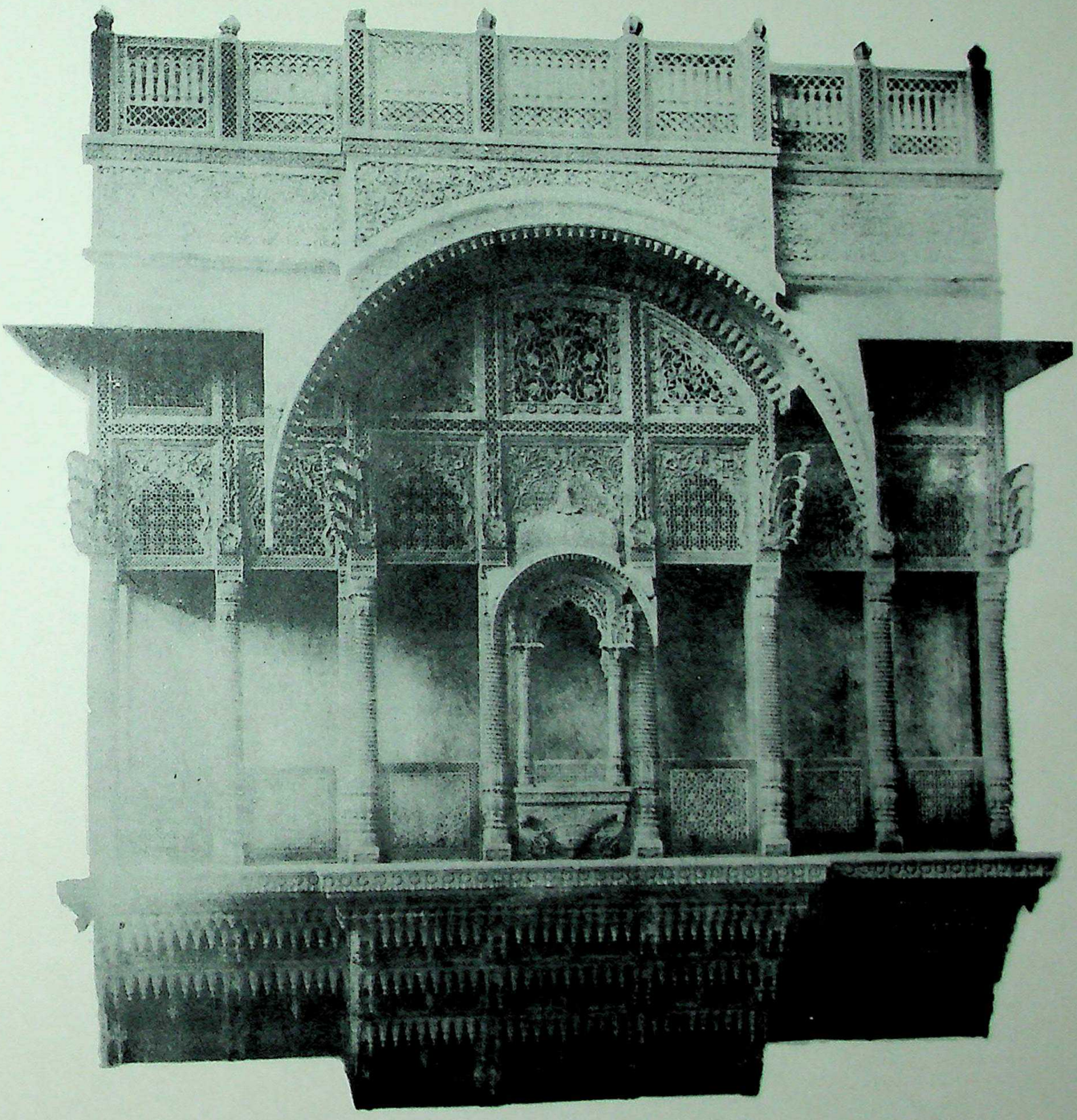

CARVED SANDSTONE BALCONY (JAROKHA) FROM JODHPUR.

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PLATE XVI.

WOODEN LAMPSTAND COPIED FROM A STONE PILLAR IN MADURA TEMPLE.

IN the great temple at Madura are to be seen a very remarkable series of caryatid figures carved in granite. This plate shews a copy of one of these pillars executed in wood and half the size of the original, the work of the Technical School of Madura. It was specially made for the Indian Art Exhibition held at Delhi 1902-3, where it was intended to be used as a lamp-stand.

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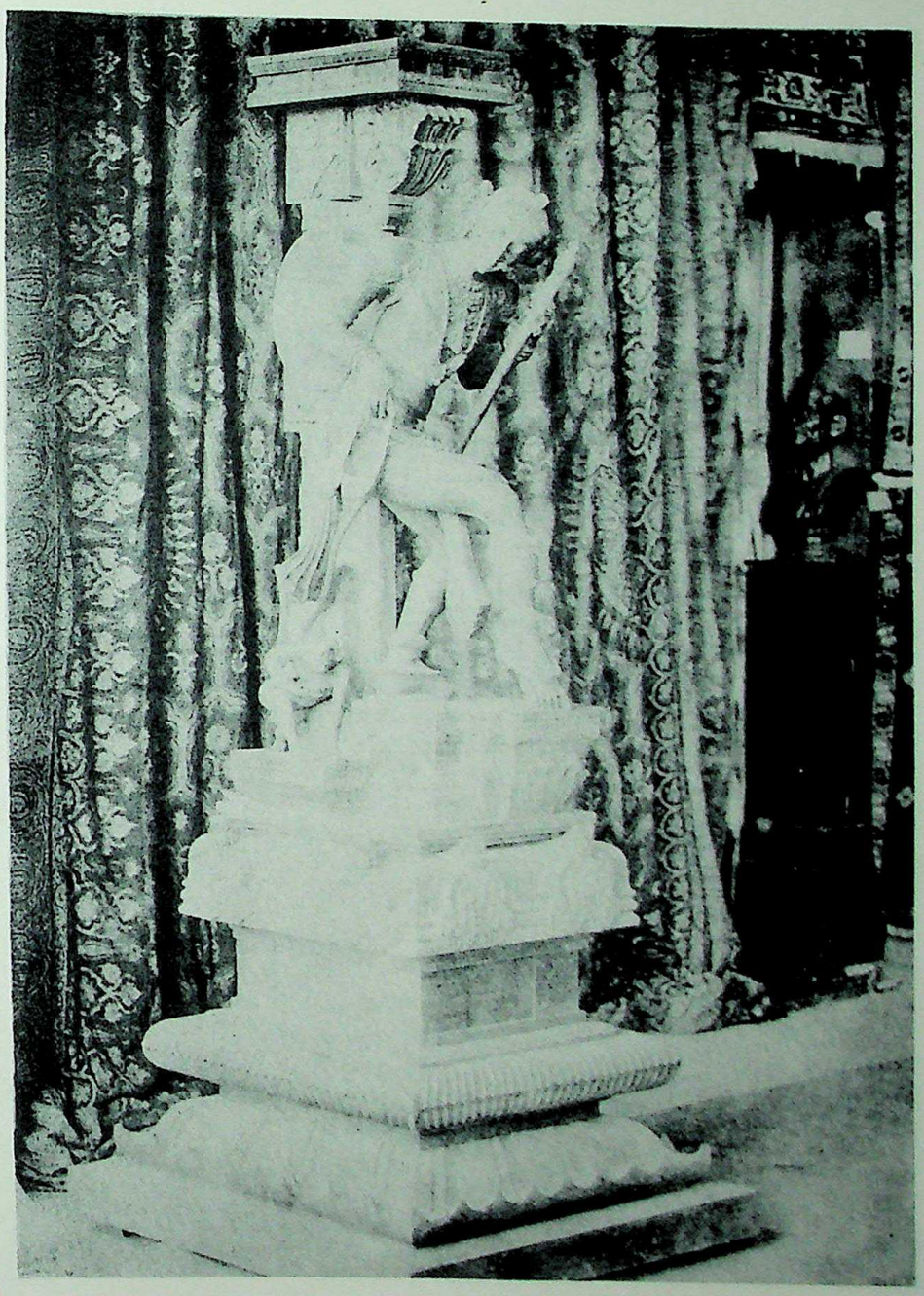

WOODEN LAMPSTAND COPIED FROM A STONE PILLAR IN MADURA TEMPLE.

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PLATES XVII and XVIII.

IVORY FIGURE FROM ORISSA.

THESE plates represent a front and back view of a statue of Krishna carved in ivory by Gobind Ratana of Nayagurh about 50 years ago. It is the property of the Chief of the Nayagurh State. The details on the ornamental part are most elaborately executed, and the decorative treatment of the hair seen in the back view is a very fine conception. The figure which stands about 9 inches high shows traces of having been stained in several colours.

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IVORY FIGURE FROM ORISSA

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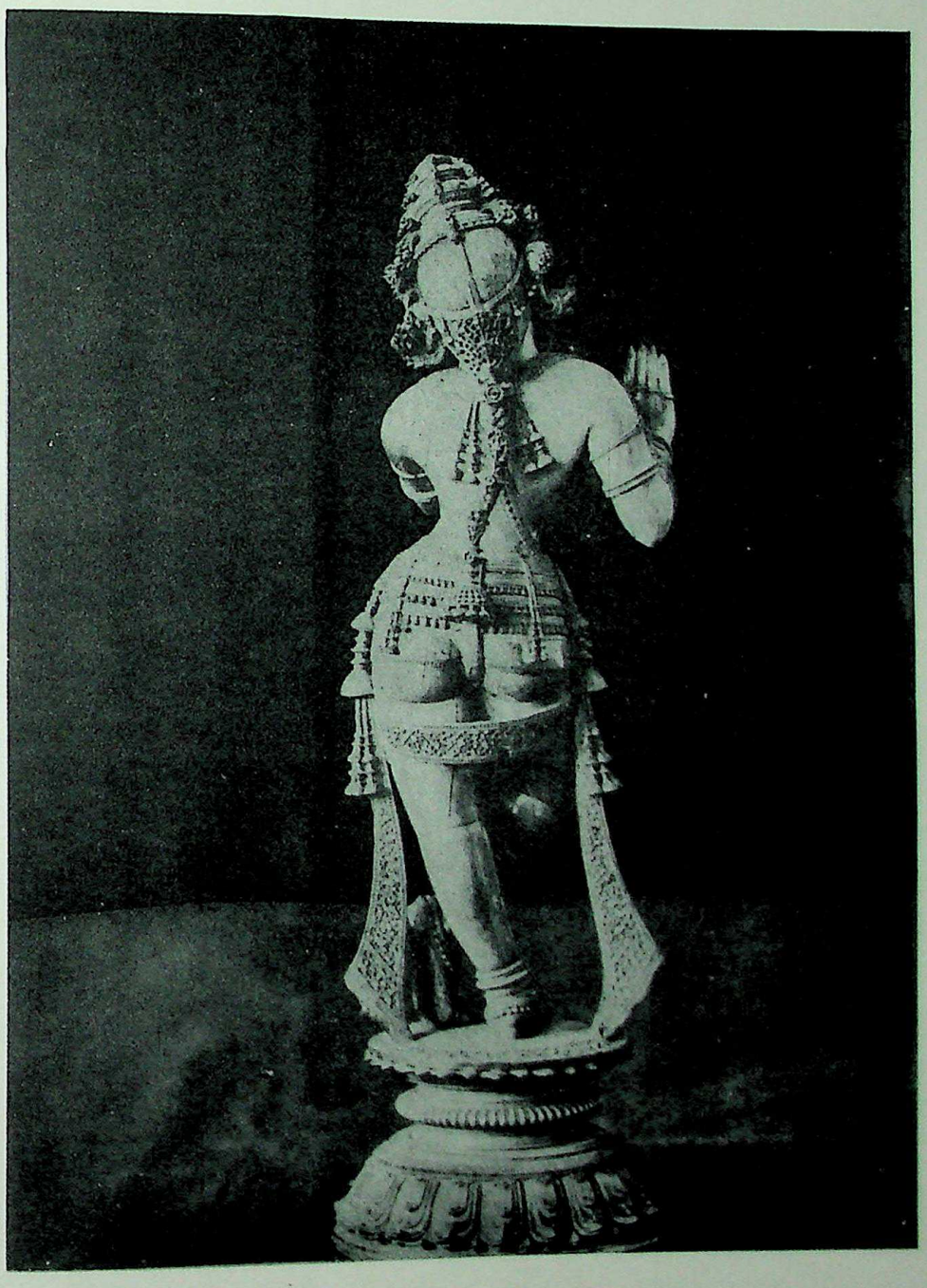

IVORY FIGURE FROM ORISSA (BACK VIEW)

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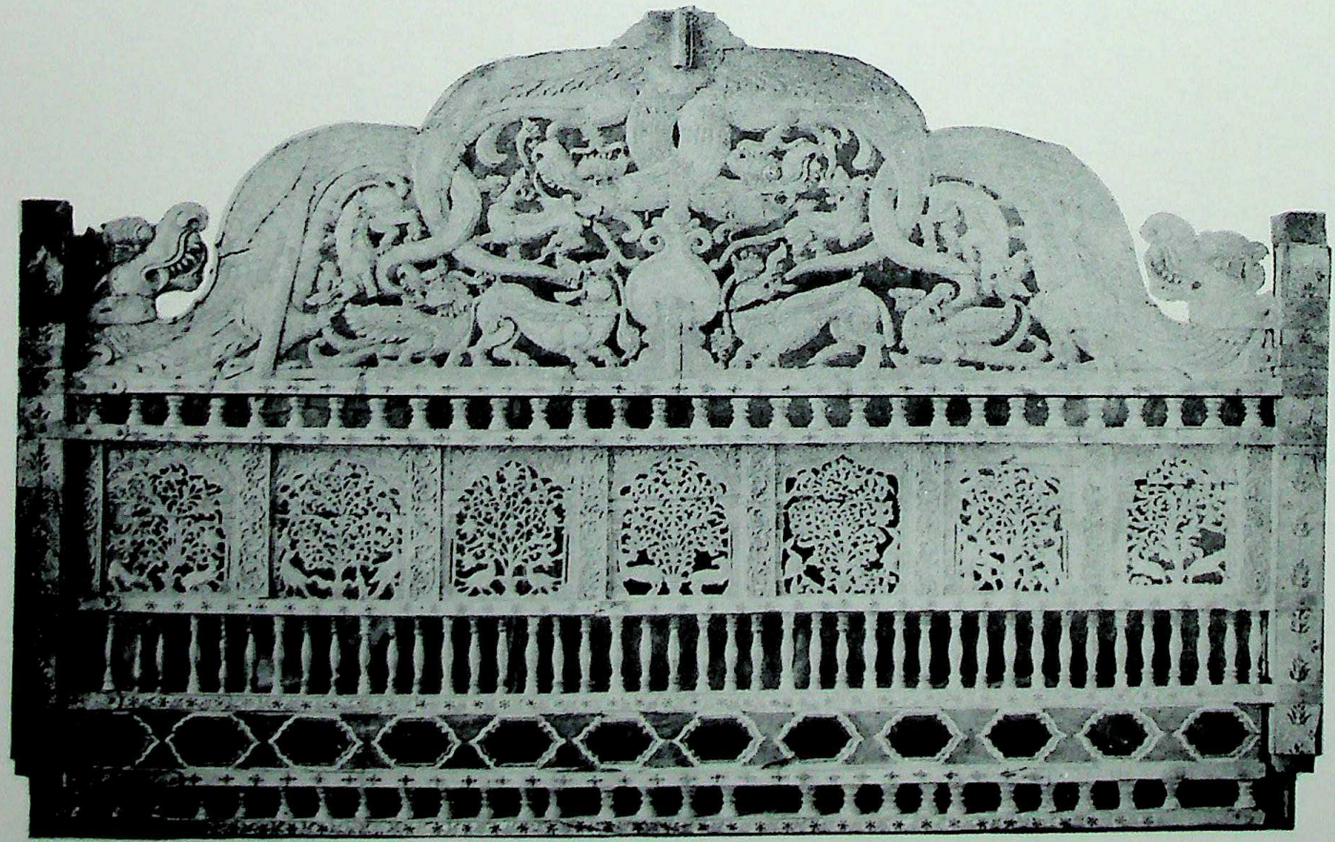
PLATE XIX.

OLD IVORY CARVING FROM MYSORE.

THIS is the back of an old ivory settee now in the Paiace of Mysore and was probably of local manufacture. It is said to have been made early in the 17th century. With the exception of the uprights at each end, which are veneered, the whole is of solid ivory, the shapes of the tusks being easily discernible in the upper part of the design. The carving shews distinct traces of having been originally gilt-stained and lacquered, the colours used being principally pale-green and a light-red.



OLD IVORY CARVING FROM MYSORE.

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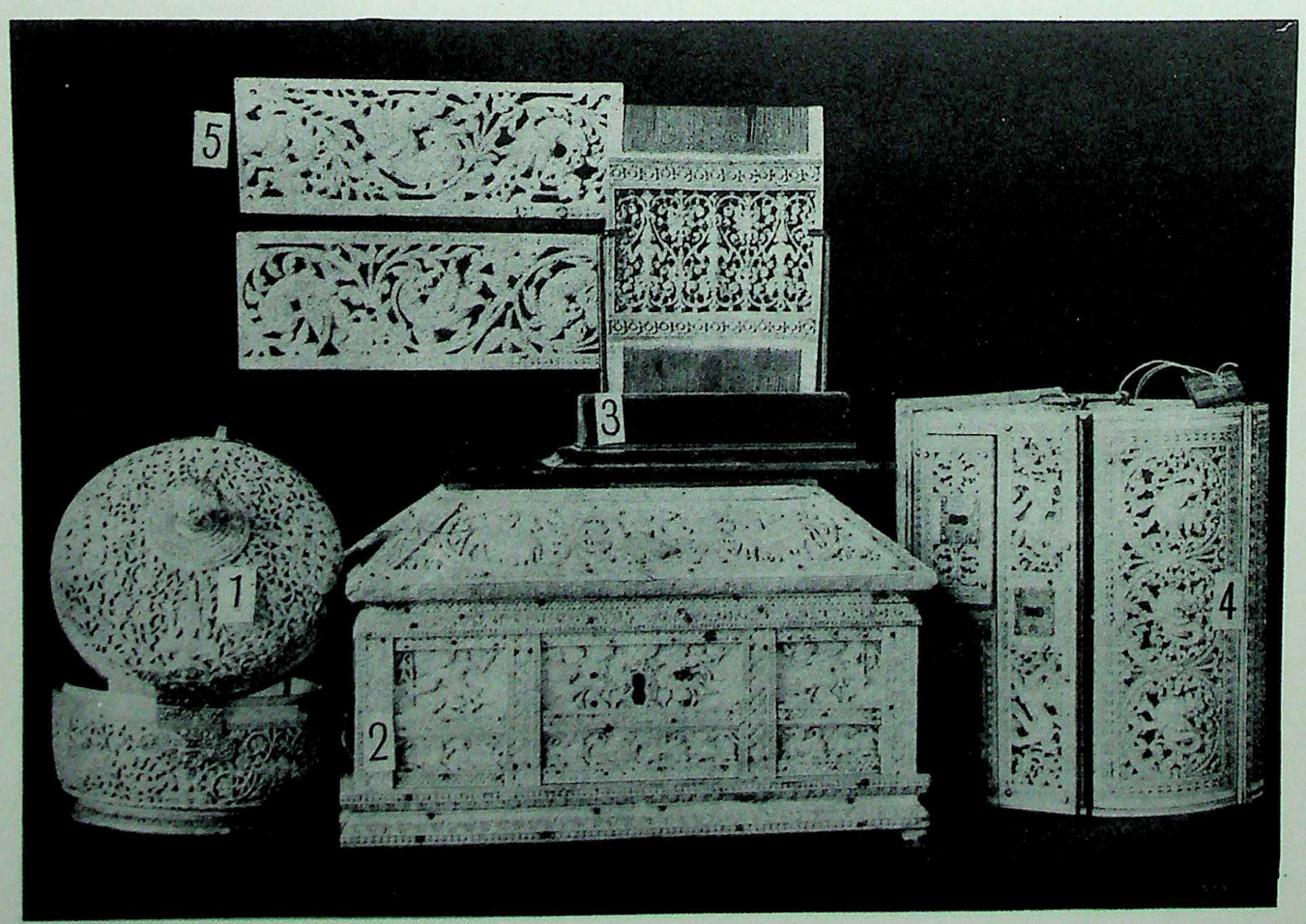
PLATE XX.

COLLECTION OF SOUTHERN INDIAN AND CINGALESE IVORY CARVINGS, ETC.

THESE are from the collection of ivories in the Victoria and Albert Museum, South Kensington, London, and are presumed to date from the 17th and 18th centuries.



COLLECTION OF SOUTHERN INDIAN AND CINGALESE IVORY CARVINGS &c

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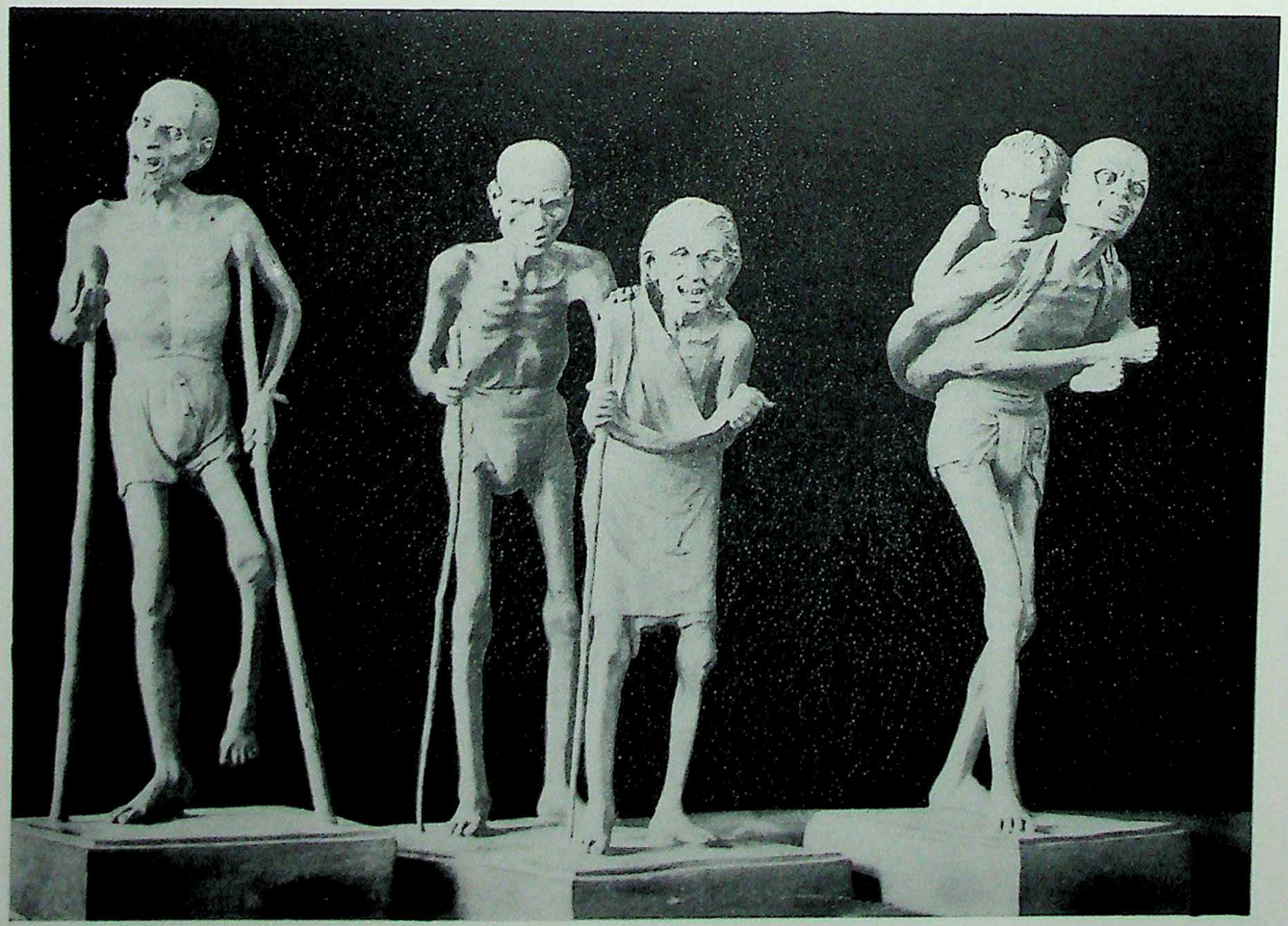
PLATE XXI.

TERRA COTTA FIGURES FROM LUCKNOW.

THESE are a selection from the work of Bhagwant Singh of Lucknow. He is one of a small group of clay modellers who have been noted for terra cotta of this kind for generations. The number of these men is gradually decreasing, one of the reasons being that their work does not pay. The reproductions on the plate are about two-third the size of the originals, and each would take some weeks to make. Bhagwant Singh sells these from Rs. 15 to Rs. 20 each. Some clever moulders in Lucknow have also commenced to duplicate his productions in plaster-of-Paris, and are thus able to sell very fair copies of his figures at a much lower price. In preparing these models great care is taken to have the clay of the very finest quality and texture. It is then manipulated in what is known the "green" state, that is, a stage between wet and dry. The process is therefore one of tooling or carving, more than actual modellery, and this method is eminently suited to the subjects portrayed. The figures shewn are very characteristic of this craft, but groups of workmen, domestic scenes and the like, are often depicted in the same realistic manner.



TERRA COTTA FIGURES FROM LUCKNOW.

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PLATE XXII.

STATUE OF "PARVATEE" IN PLASTER.

THIS is a specimen of the work executed by Mr. G. K. Mhatre, a past student of the School of Art, Bombay. It is in plaster-of-paris, cast from an original model in clay, and stands about 5 feet high.

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STATUE OF PARVATEE IN PLASTER.

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PLATE XXIII.

PRINTED PLASTER DECORATION FROM BIKANER.

A characteristic form of interior mural decoration in parts of Rajputana is a kind of "gesso" work or the application of stucco or "chunam" in the form of ornament to a flat surface of stone or wood. The specimen shewn is on a slab of sandstone and the stucco design was carved and modelled just as the material used was about to set. The panel is gilt and gorgeously coloured in red and blue. It was obtained from Bikaner.

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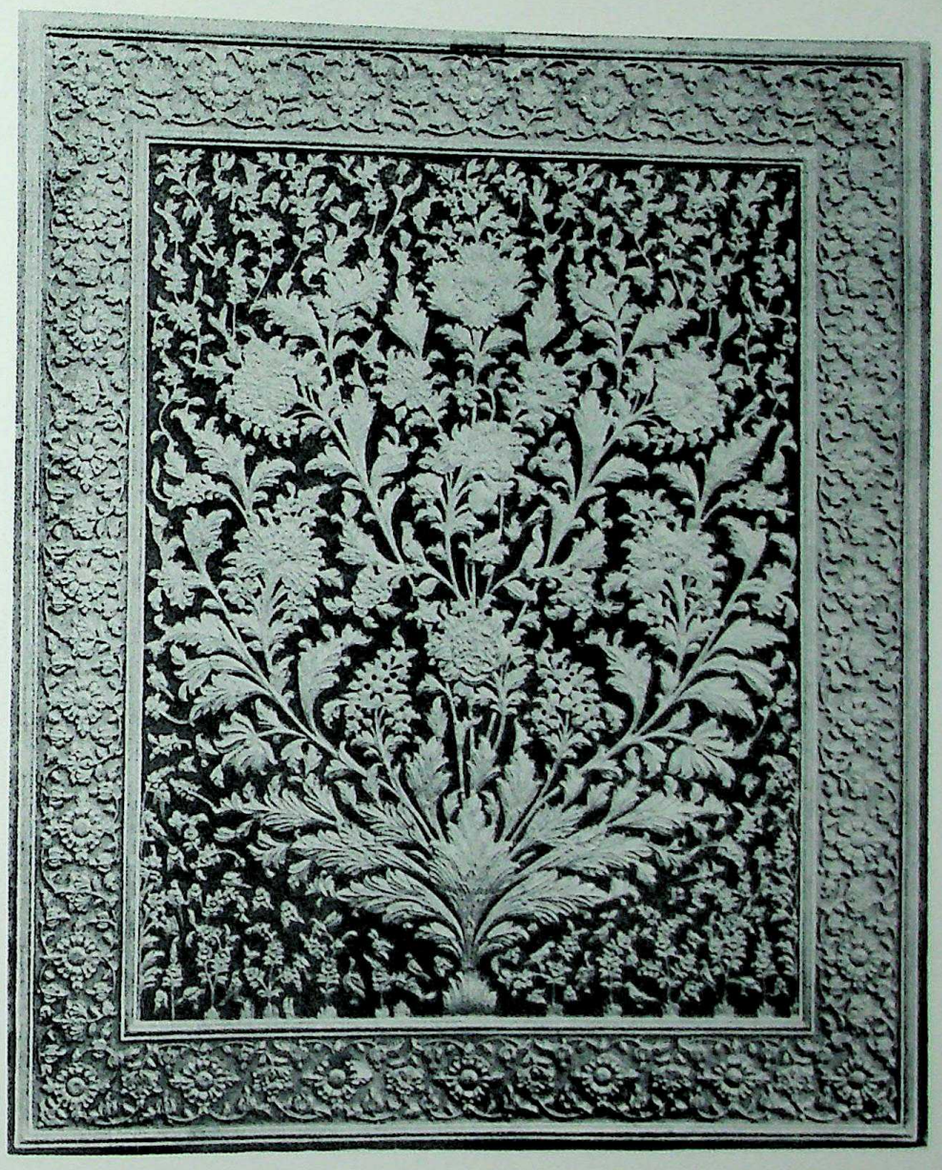

PAINTED PLASTER DECORATION, FROM BIKANER.

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PLATE XXIV.

SILVER TEAPOT, BOMBAY SCHOOL OF ART.

THIS is a specimen of silver repousse executed in the Art Workshop of the Bombay School of Art.

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SILVER TEAPOT BOMBAY SCHOOL OF ART.

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PLATE XXV.

A SILVER BOWL, BURMA.

A study of Burmese silver ware will shew that the relief work on this material resolves itself into two different styles. The older form which is lower, flatter and rather conventional and a more recent developement which is in higher relief and is inclined to be voluptuous and naturalistic in its modelling. This plate shows a specimen of the older form, and the tendency to flatness in the planes of the relief may be noticed.

The method of executing this silver work is in the main similar to that done in all parts of India. The shape is beaten up from small discs of silver, one being taken and hammered out thin and then another added and also beaten until from a disc a saucer shape appears, and from this rises a cup form which finally developes into the finished bowl. The decoration is added by embedding the article in pitch and hammering it out in the usual way, some of the higher reliefs in the modern work being often first beaten out over a block of wood.

A SILVER BOWL - BURMA.

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PLATE XXVI.

HUKKAH-BOWLS, ETC., OF JEWELLED JADE.

FIG. 1 is a jewelled dagger, a weapon of great interest said to have been presented with other valuables by Lord Cornwallis to the ancestors of Babu Madho Das of Benares, the present owner. The rubies, emeralds and diamonds with which it is ornamented are very finely carved The weapon, in addition to its historic interest, is one of great intrinsic value and artistic merit.

Fig. 2 is a carved jade vase, the property of His Highness the Maharaja of Kashmir, and is a trophy of the subjection of Leh. Figs. 3, 4, 5, and 6 are daggers from Rajputana and Central India.

Figs. 7 and 8 are jewelled hukkah-bowls from Udaipur. The former is enriched with carved emeralds, the latter with rubies.

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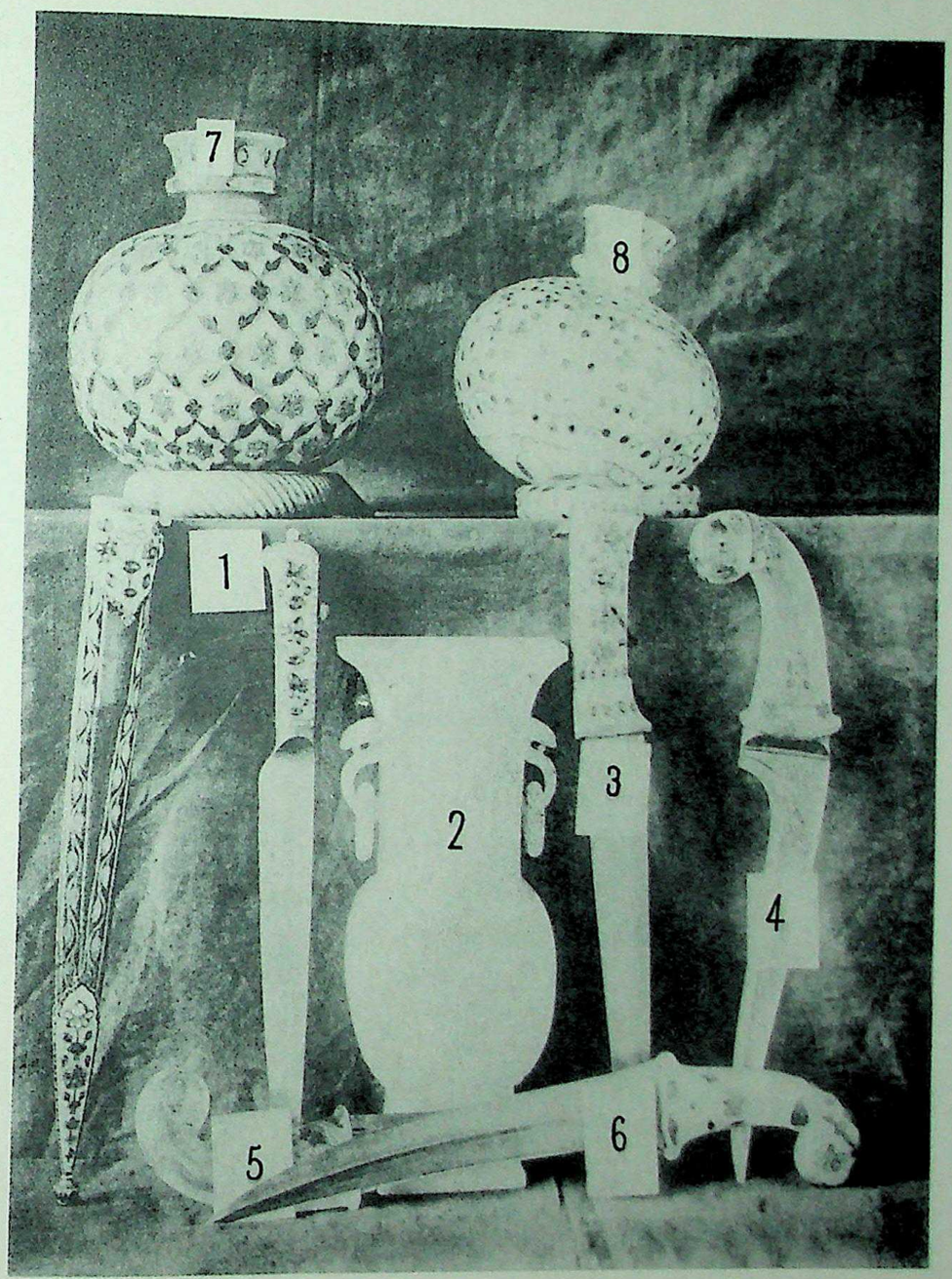

HUKKAH-BOWLS, ETC. OF JEWELLED JADE.

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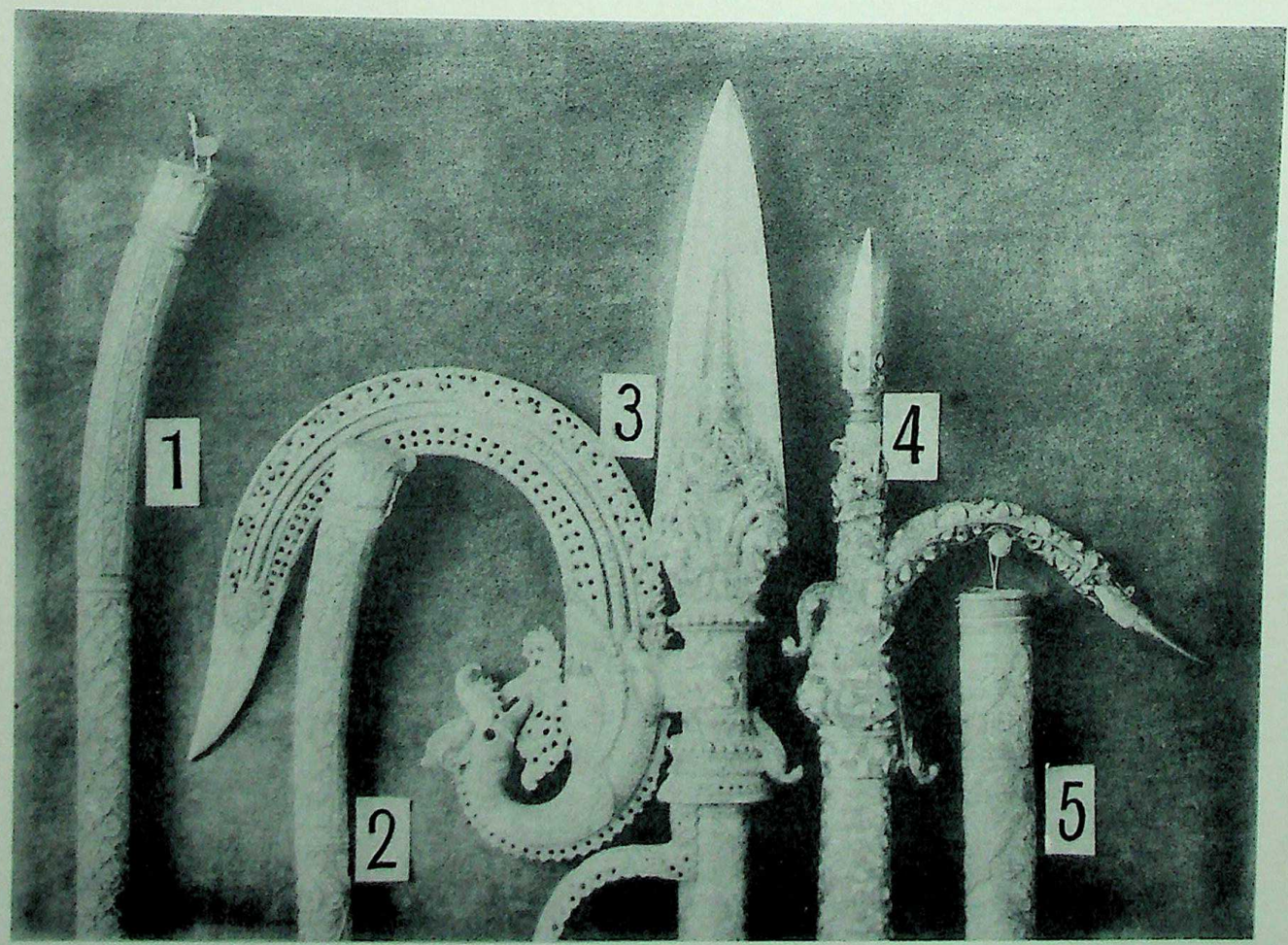
PLATE XXVII.

EXAMPLES OF CHISELLED STEEL.

NOS. 1, 2 and 5 are iron sticks (gedias) the property of His Highness the Maharaja of Bikaner. They are reported to have been made about 300 years ago and to have been procured in the time of Anup Singh as loot from the fort of Aduni in Gujrat.

No. 3 is an elephant goad from Tanjore palace. The handle is damascened in silver.

No. 4 is a similar weapon from the Victoria and Albert Museum at South Kensington. It is richly jewelled and enamelled in the Jaipur style.



SOUTH INDIAN ELEPHANT GOAD.

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PLATE XXVIII.

COLLECTION OF ARMS AND ELEPHANT GOADS FROM THE MADRAS MUSEUM.

THESE are all specimens of carved steel originally procured from the palace of Tanjore and now in the Madras Museum. The design is in all cases very fine, and the execution and high degree of finish is particularly noteworthy.

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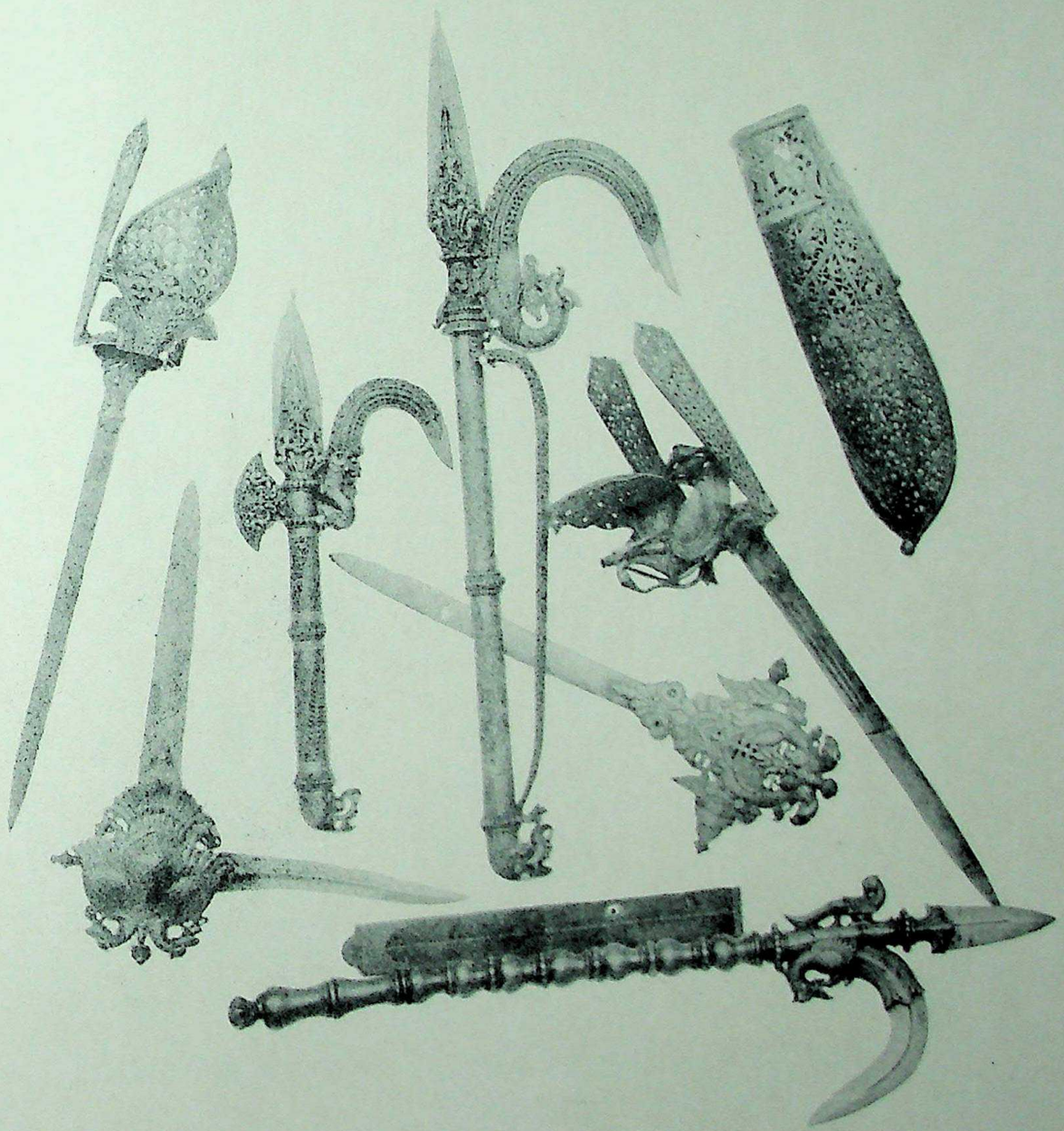

COLLECTION OF ARMS AND ELEPHANT-GOADS, FROM THE MADRAS MUSEUM

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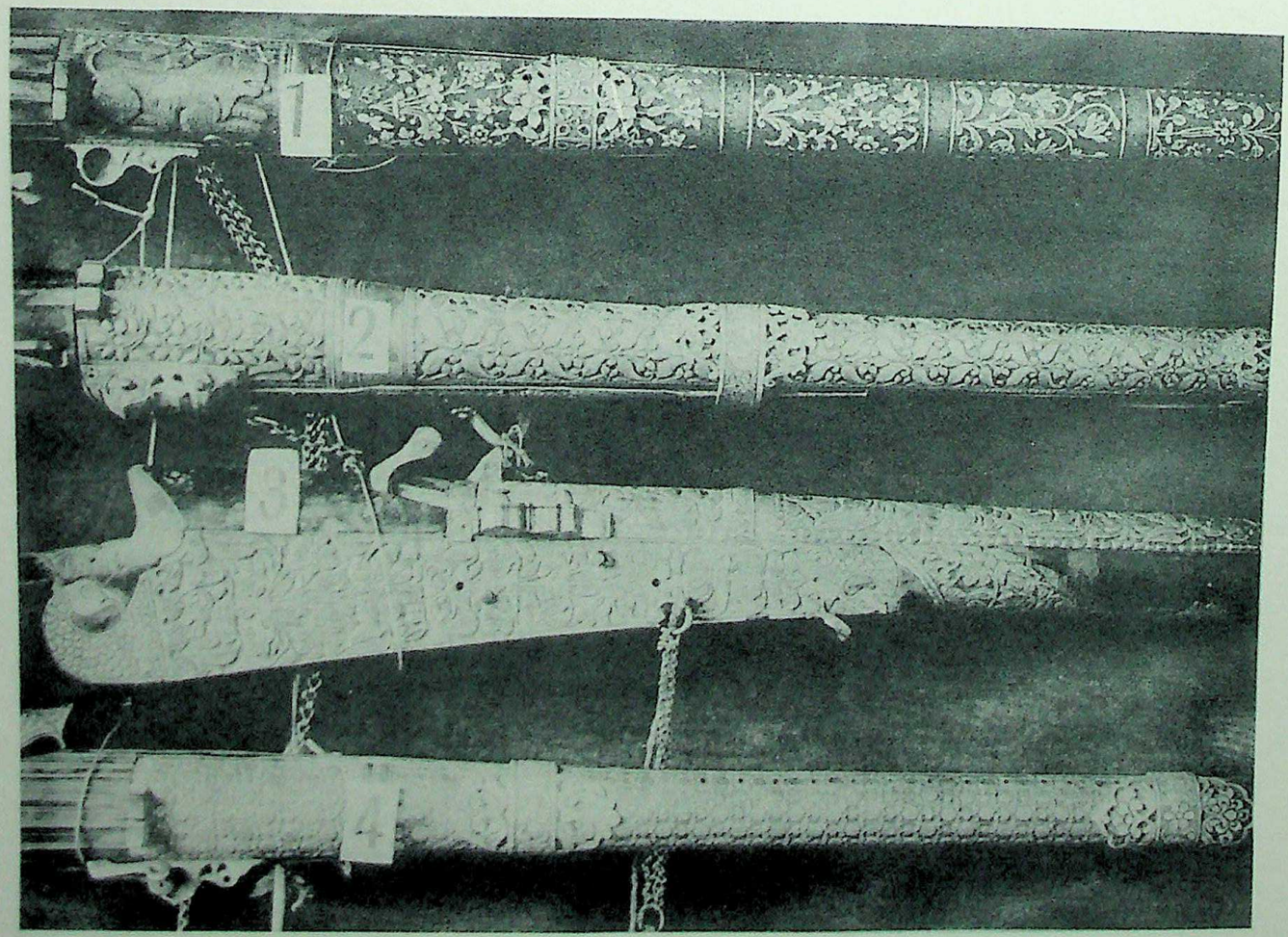
PLATE XXIX.

GUN BARRELS OF PERSIAN OR MOGUL DESIGN.

THESE are part of a collection from Jodhpur, fig. 1 being decorated with silver encrustations, and in figures 2, 3 and 4 the design is chiselled in the steel. The method of ornamenting the barrel of fig. 1 is a most interesting one and is a process of damascening or "koft" work, known as "Zar Nishan." The pattern is deeply cut in the metal and in the sunk portions pieces of gold or silver about the size of small shot are hammered. These project and are engraved with any details that the design requires.



GUN BARRELS OF PERSIAN OR MOGUL DESIGN

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PLATE XXX.

OLD JEYPUR ENAMELS.

METAL may be decorated with enamel in a variety of ways, but broadly speaking the only method employed in India is that commonly known as "champleve." In this the ground is engraved, chased or stamped out in such a way as to provide depressions within which the colours can be embedded. The best known enamel in India is that manufactured at Jeypur, but a much superior enamelling is done by a family in Bhuj, Kach, which however is very little known. Specimens of a similar class of work are to be found in the States of Bahawalpur in the Punjab and Khairpur in Sind, but the craftsmen in these districts appear to have died out.

Fig. 1 is the scabbard of a dagger, the property of H. H. the Nawab of Bahawalpur. The principal colours are a dark green ground with the flowers in blue and white with red centres.

Fig. 2 is portion of a sword hilt made by Mulji Naranji of Bhuj. The ground of this is green and the flowers are blue, yellow and pink. When engraving the metal for reception of the colours the pattern was left strongly outlined in gold which gives it a very rich effect.

Fig. 3 is the handle of a jewelled and enamelled "ancus" or elephant goad from Jeypur and now in the South Kensington Museum.

Fig. 4 is the property of the Jhalawar State and is interesting on account of the pictorial medallions with which it is ornamented. The prevailing colours of this specimen are pale blue and red.

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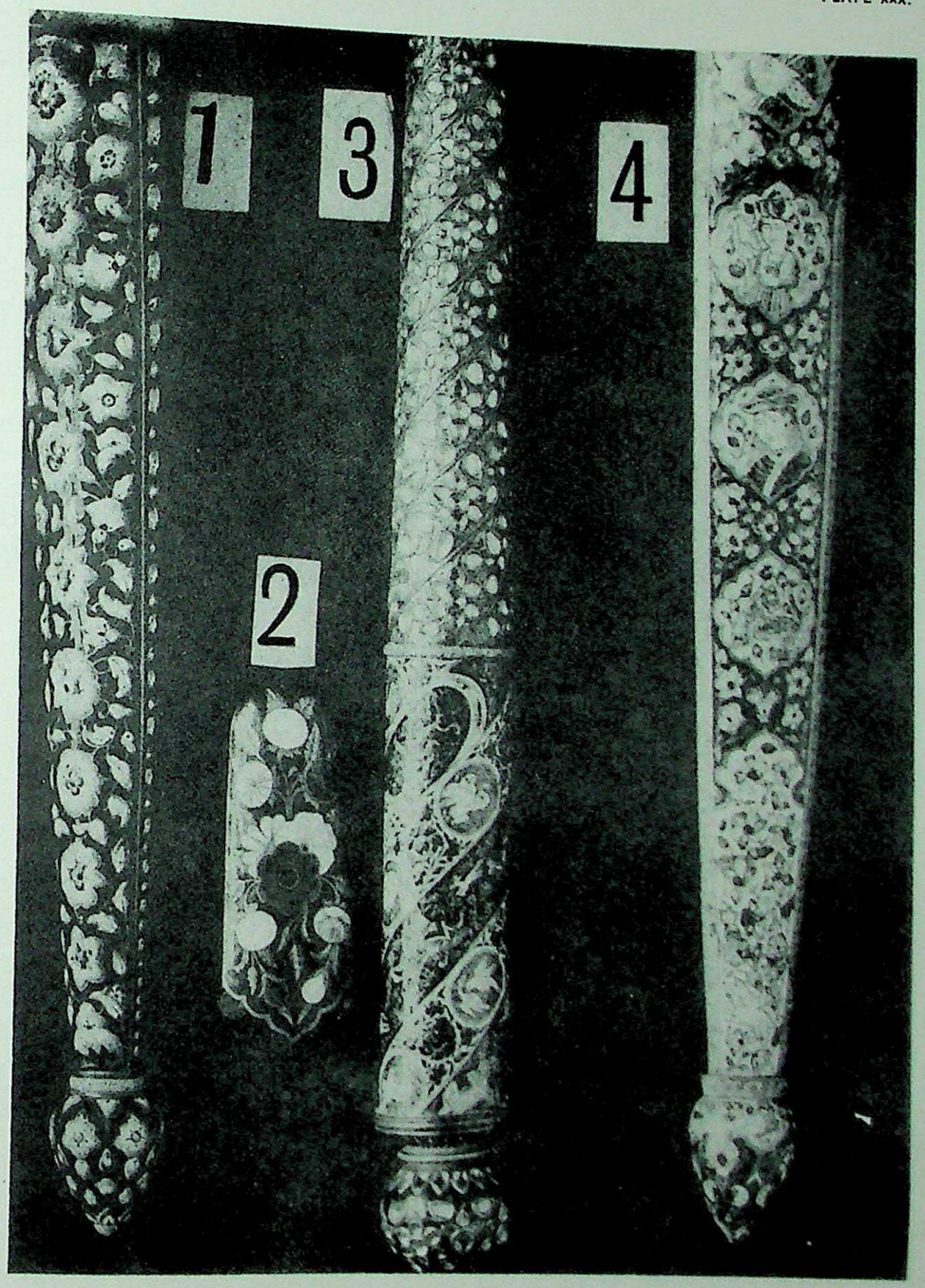

OLD JEYPUR ENAMELS

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PLATE XXXI.

IVORY CARVING FROM ORISSA.

PROBABLY one of the finest specimens of Indian ivory carving in existence. Represents a tortoise (back view), is composed of four pieces of ivory and is 8 inches long by 6 inches wide. It was made by one Gobind Ratan of Nayagurh about 50 years ago, and is the property of the Chief of the Nayagurh State, Orissa. The design shews traces of Chalukyan influence. The modelling of the legs and feet and the folds of the skin is very finely rendered. Portions of the article shew traces of staining in various colours.

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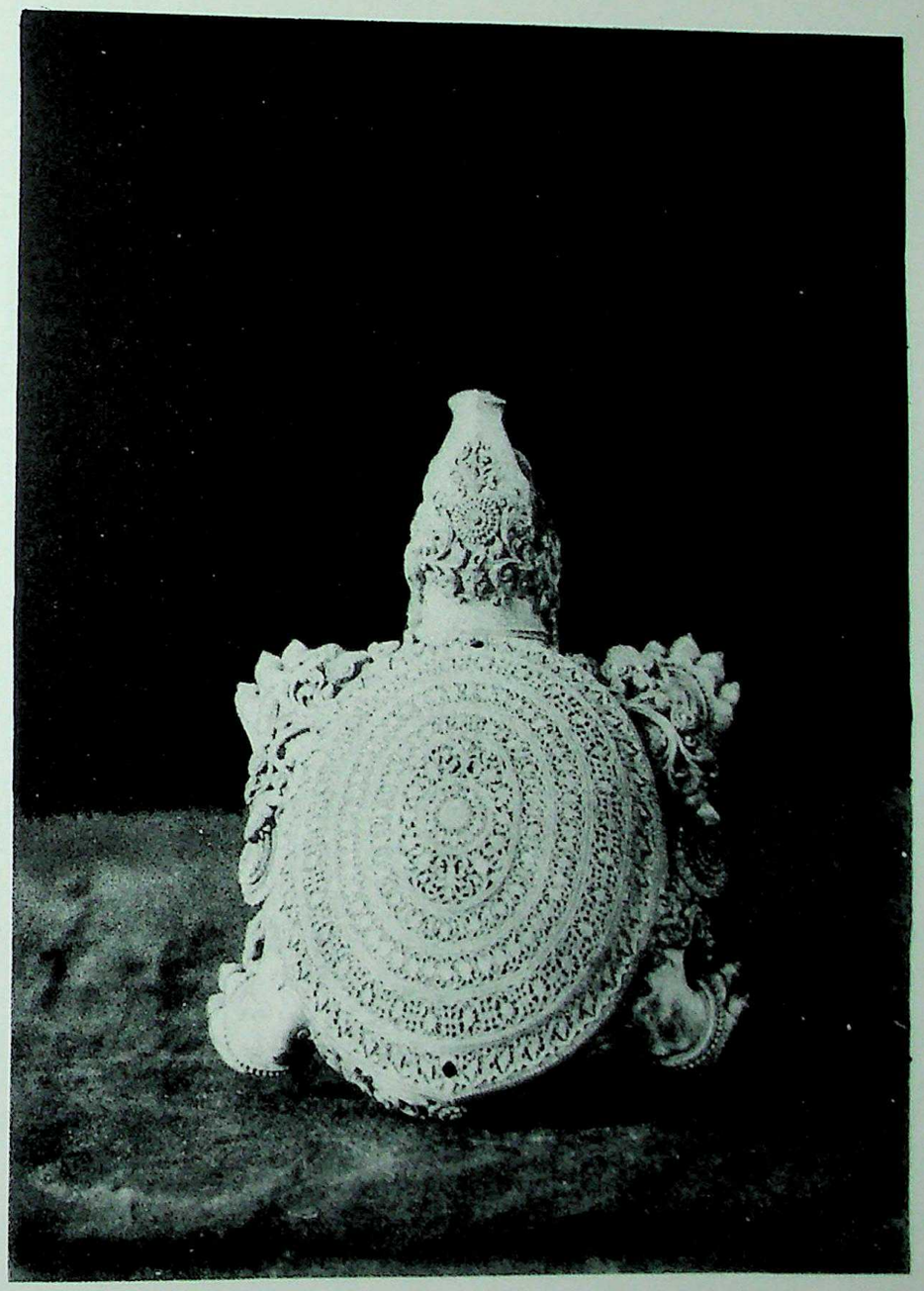

IVORY CARVING, FROM ORISSA.

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PLATE XXXII.

PERSIAN BOWL AND HUKKAH-BOTTOMS FROM VICTORIA AND ALBERT MUSEUM, LONDON.

NO 1 is of hammered copper finely made and the pattern is very delicately chased, and in design and workmanship is much superior to Nos. 2 and 3. These are of cast brass and the patterns are somewhat crudely cut. The back ground is in all cases roughened and shows traces of having been loaded with lac.

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PERSIAN BOWL AND HUKKAH-BOTTOMS FROM VICTORIA AND ALBERT MUSEUM LONDON.

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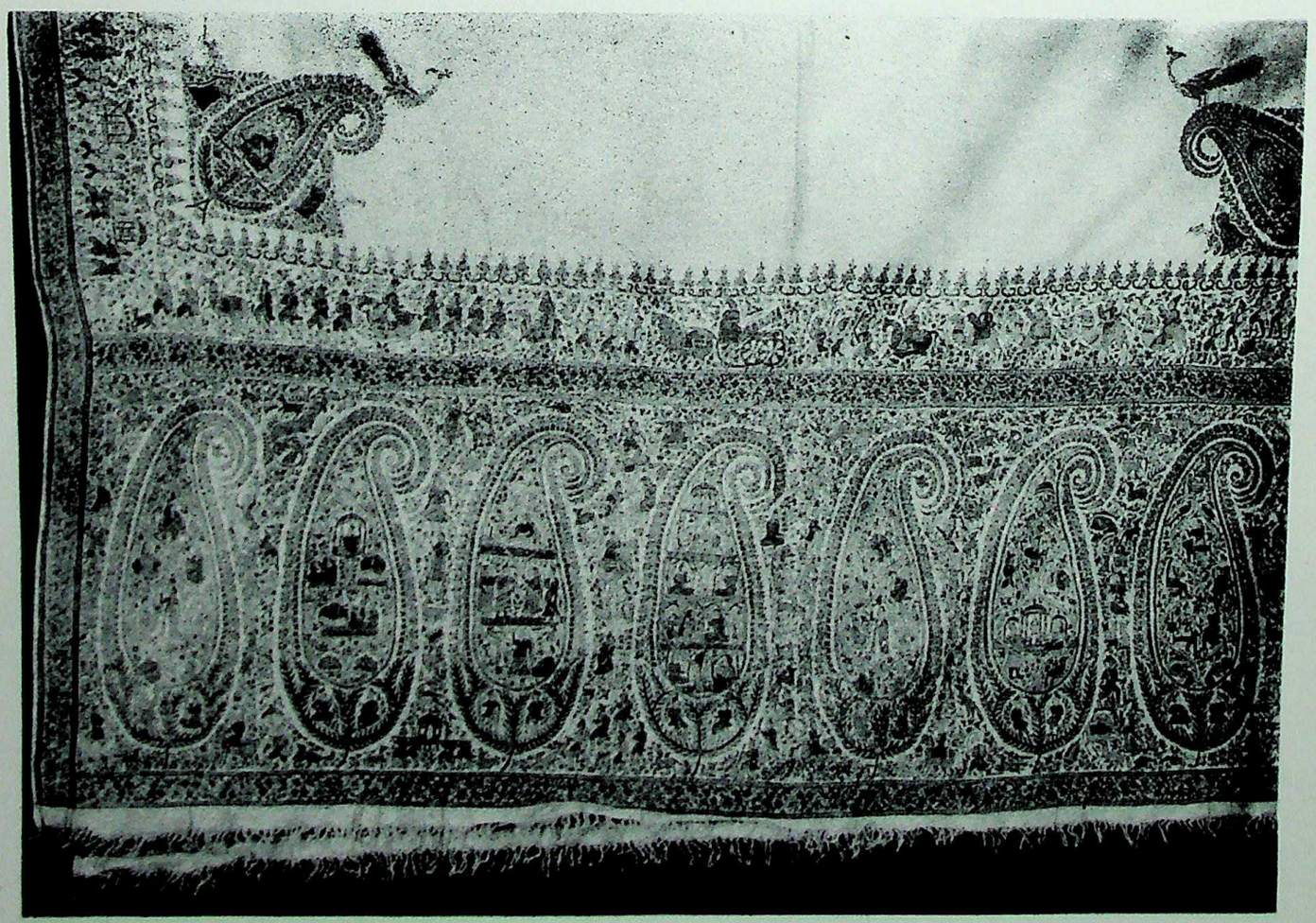
PLATE XXXIII.

KASHMIR SHAWL.

SHAWLS of the kind shown in this plate were for many years produced in Kashmir, hence their name, but in later times this industry has been also carried on in several parts of the Punjab, as Amritsar, Ludhiana, Lahore, Gurdaspur, etc. The general conception of the specimen shewn is a characteristic one and shows distinctly the Persian "cone" or "flame" pattern known to Kashmiris as a "buta." This feature may be observed in most shawl designs and has been extensively used in many of the arts of Kashmir. In the work of late years the leaf of the chenar or plane tree has taken its place, and the designs generally have suffered much from a meaningless use of this innovation.



KASHMIR SHAWL.

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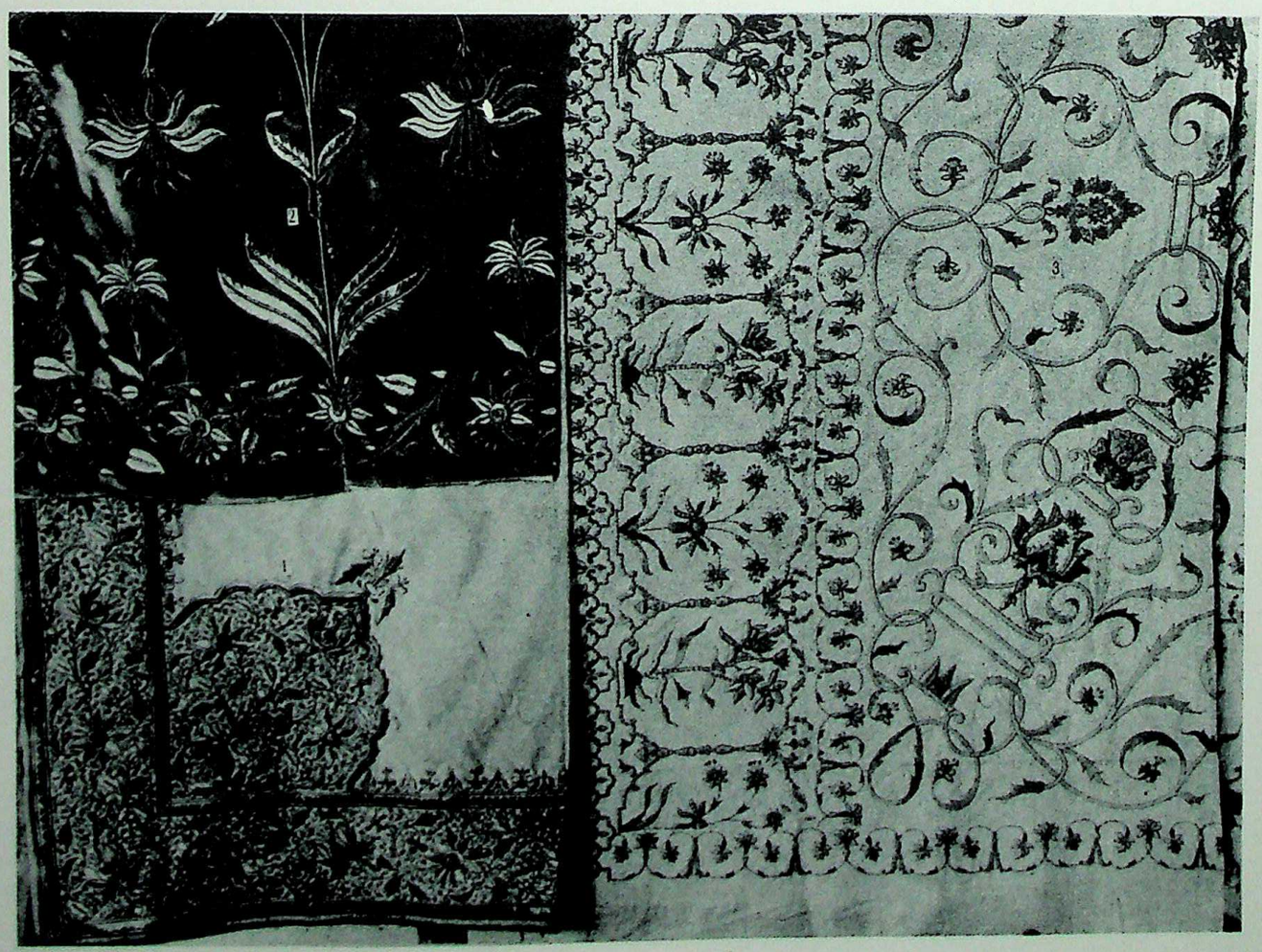
PLATE XXXIV.

DELHI EMBROIDERIES.

THESE three embroideries were selected from many of a similar nature displayed at the Indian Art Exhibition held at Delhi, 1902-03. The scheme of colour in No. 1 was gold and yellow on a cream velvet ground. The material of No. 2 was a dark coffee coloured velvet, and in No. 3 this was white. The design of the two latter shews that the embroiderer had been influenced not a little by some of the forms to be seen in the Taj at Agra and his colouring was from a similar source.



DELHI EMBROIDERIES.

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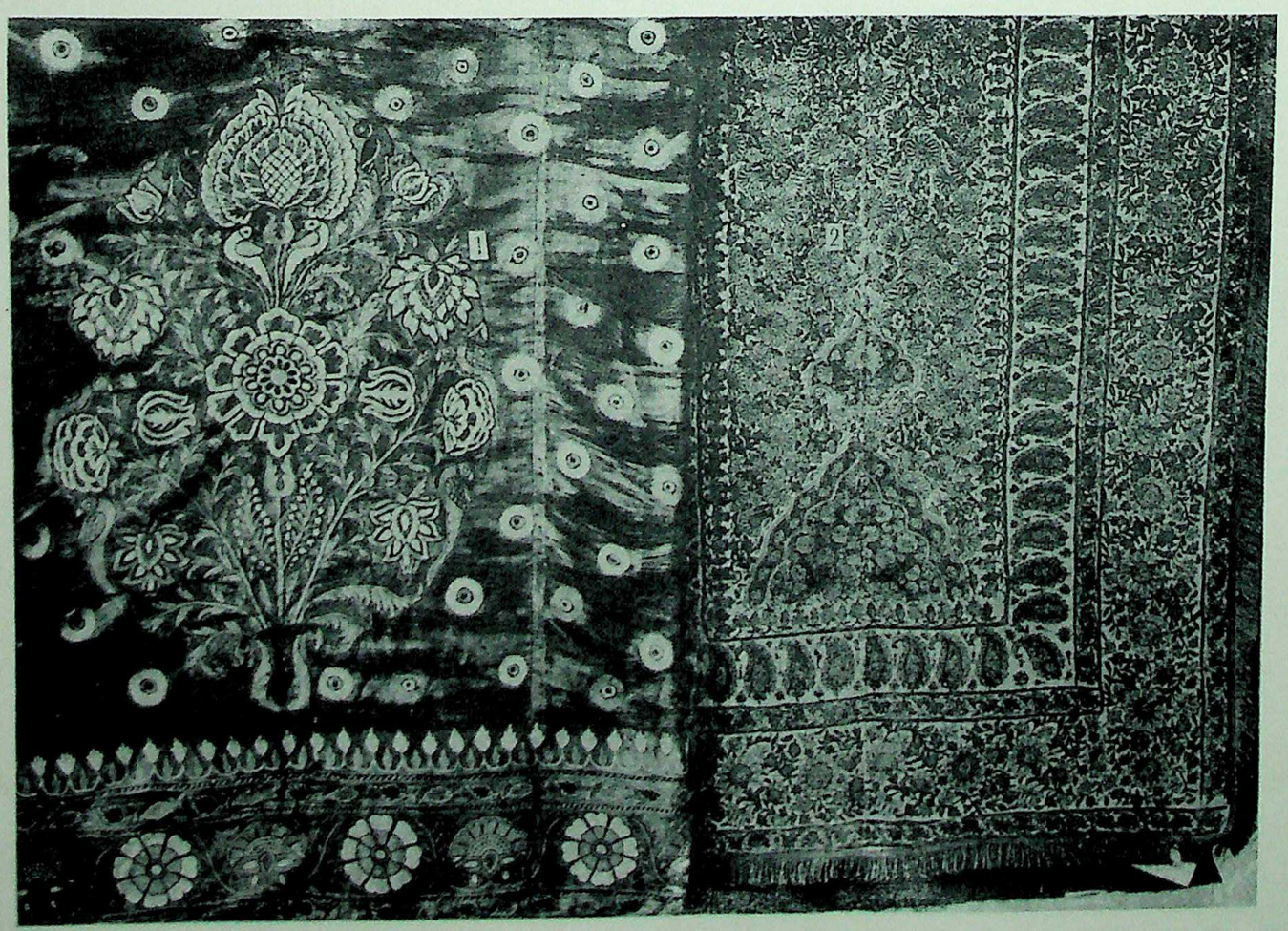
PLATE XXXV.

EMBROIDERIES, CHAIN-STITCH.

FIG. I is portion of an old "shamiana" of maroon-coloured silk with the pattern embroidered in chain-stitch. The article is square in shape and the piece of pattern shewn is repeated in the middle of each side, each corner being also decorated with a somewhat similar design. In the centre is a spirited representation of the shining sun. It is the work of a Kach embroiderer, and was obtained from Bhuj. The actual needlework is in this example somewhat coarse, the embroidery of these parts being noted for its extreme fineness; specimens being occasionally shewn in which the stitch is only visible under a microscope. The colours employed by the Kach embroiderers are very often realistic attempts to reproduce the natural colours of the flowers used in the design. A scheme of crude greens and vivid reds is unfortunately generally the result. The specimen represented in the plate probably originally had the same fault, but time has mellowed the whole into a very charming arrangement of tones and colours.

Fig. II is part of an old "Sozni" from Peshawar also embroidered in chain-stitch. The ground is a cream-coloured cotton, while the pattern is silk, the predominant colours being dark-blue and red.



EMBROIDERIES – CHAINSTITCH.

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1904.

TECHNICAL ART SERIES

PLATES I TO XIII

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CONTENTS.

I.—Carved sandalwood panel from Kanara.
II.—Carved shishamwood doorway from Saharanpur.
III.—Details of a carved window from Nepal.
IV.—Carved sandalwood plaquettes from Mysore.
V.—Carved blackwood stand from Ahmedabad.
VI.—Woven ivory fans from Sylhet and Bharatpur.
VII.—Lid of a jewel box from Vizagapatam in ivory and tortoise shell.
VIII.—Panels of a jewel box from Vizagapatam in ivory and tortoise shell
IX.—Silver plate from Kashmir.
X.—Silver earrings and necklace from Dacca.
XI.—Silver candlesticks from Madras.
XII.—Bidri work from Lucknow.
XIII.—Copper panel from Bombay.

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TECHNICAL ART SERIES, 1904.

PLATE I.

CARVED SANDAL-WOOD PANEL FROM KANARA, INDUSTRIAL SECTION, INDIAN MUSEUM.

THIS plate of a panel of sandal-wood carving represents the deities in heaven. On the top, the central figure is Vishnu, the great Protector of the world, with four hands, his body adorned with most precious stones, among which is the *Kaustabh*, the inestimable jewel obtained by churning the ocean. From his navel rises a lotus, on which sits the four-headed Brahma, the Creator of the Universe. Vishnu sits at ease under a canopy formed by the hood of a five-headed snake, probably the serpent deity Basuki. On his left is his consort, Lakshmi, the goddess of Wealth, rubbing his feet. On the right, the monkey god, Hanuman, is in the act of paying his homage, while angels fly in heaven, and gods and demigods stand or sit on all sides in a state of adoration. The middle part is dedicated to Siva, the great Destroyer in the Hindu Triad. He sits on his favourite bullock, with his consort Parvati, the goddess of Energy, on his left, and Gonesha, the god of Wisdom, on his right, surrounded by other gods and goddesses as in the above. The lowest part of the slab represents a celestial battle between the goddess of Energy and the Buffalo demon called Mahishasura. The panel is fitted into a frame work of ebony, the borders of which are beautifully ornamented with a scroll work, and the entire carving is done in high relief. (*Art Manufactures of India*, p. 240.)

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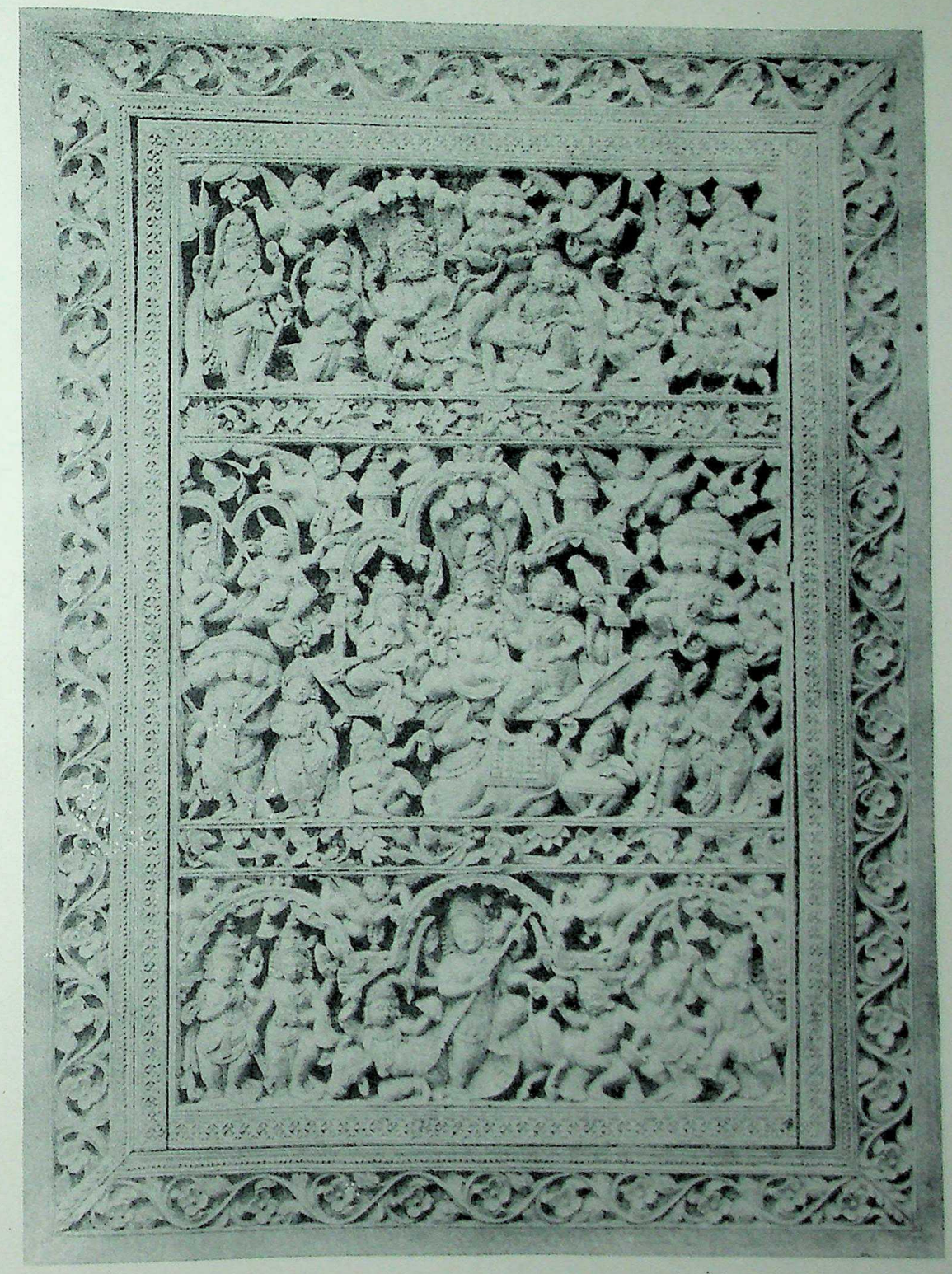

CARVED SANDAL WOOD PANEL FROM KANARA

$\frac{1}{5}$ths Scale

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TECHNICAL ART SERIES, 1904.

PLATE II.

CARVED SHISHAM WOOD DOORWAY FROM SAHARANPUR, INDUSTRIAL SECTION, INDIAN MUSEUM.

THIS is a beautiful carved doorway from Saharanpur, first shown in the Calcutta Exhibition of 1883-84. The patterns and designs are intricate and are so skilfully executed that it may be said to possess artistic merit of no mean order.

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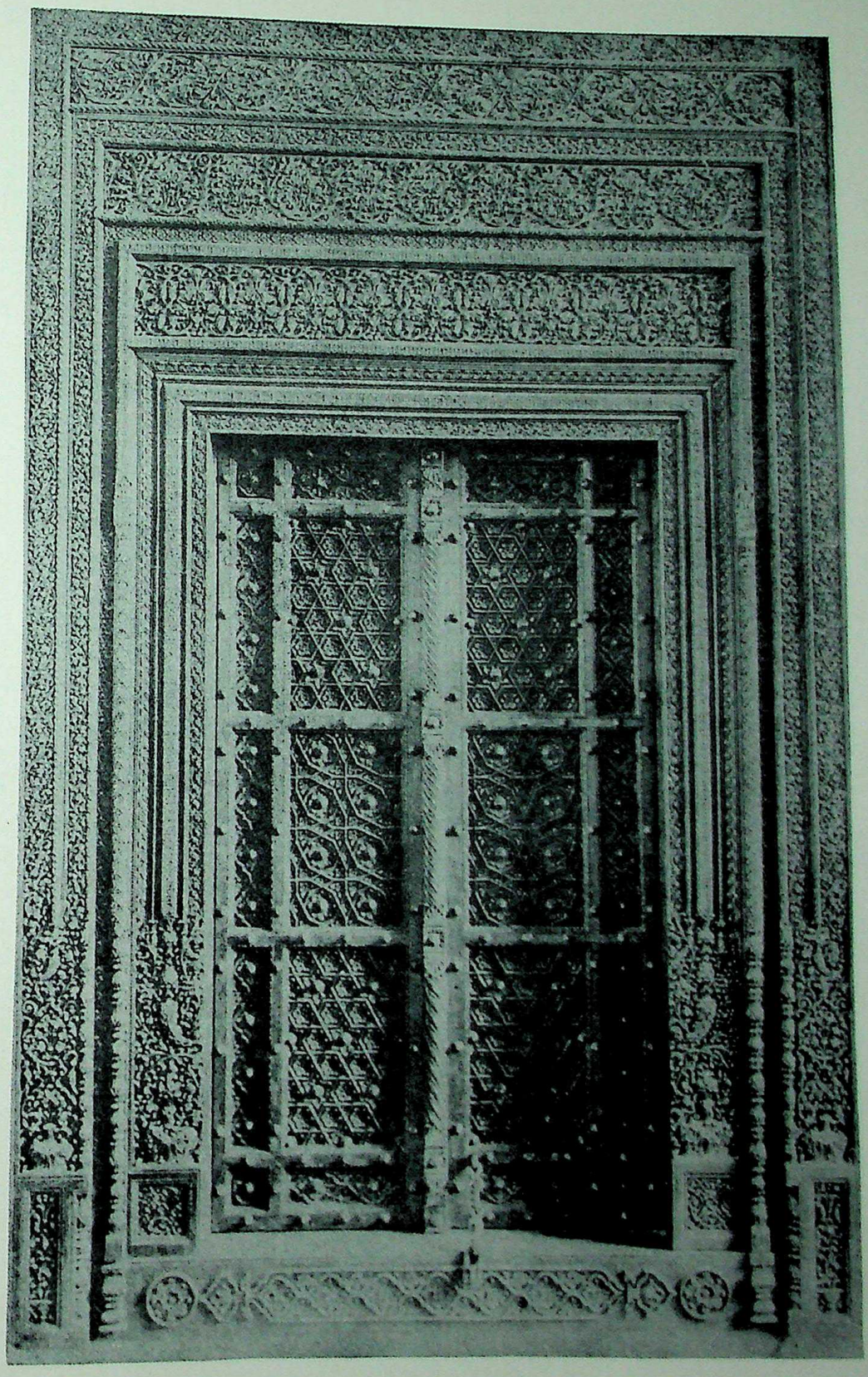

CARVED SHISHAM WOOD DOORWAY FROM SAHARANPUR.

$\frac{1}{8}$th Scale.

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TECHNICAL ART SERIES, 1904.

PLATE III.

DETAILS OF A CARVED WOODEN WINDOW FROM NEPAL, INDUSTRIAL SECTION, INDIAN MUSEUM.

THIS photogravure represents a pillar and base of a carved wooden window from Nepal. The former is gracefully and elaborately carved. The style is essentially Hindu. In the centre of the sill is the figure of Narasingha or man-lion, the fourth incarnation of Vishnu, and above it is designed a frog, while on either side appears a dragon.

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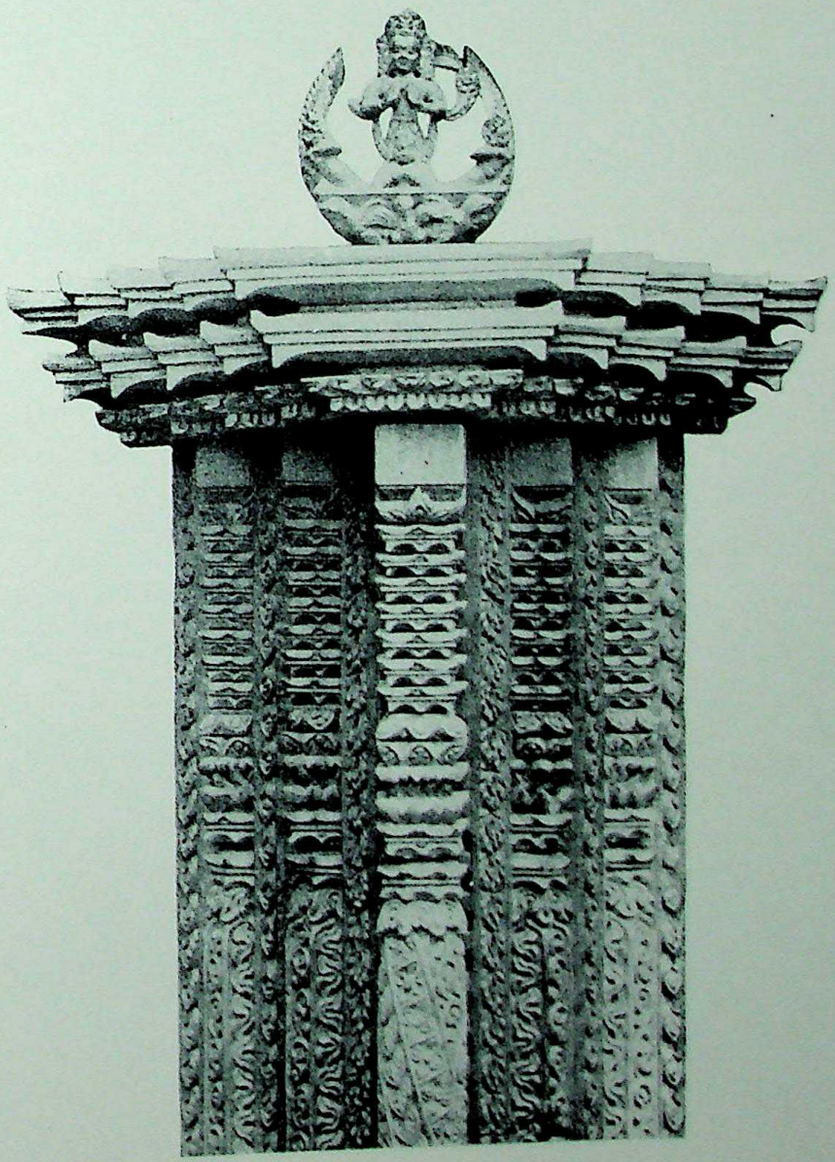

DETAILS OF CARVED WOODEN WINDOW, FROM NEPAL.

½ Scale

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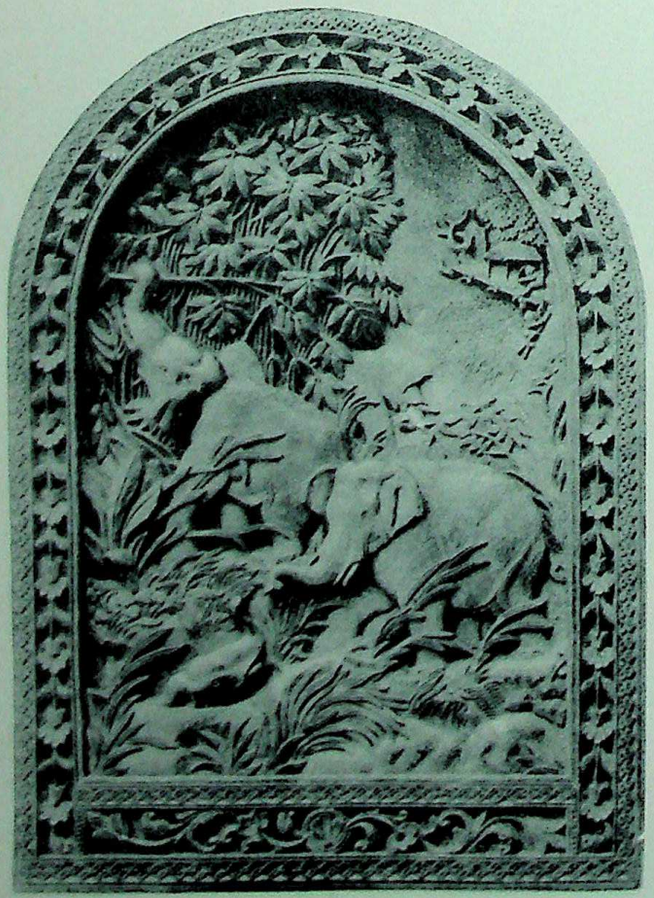
TECHNICAL ART SERIES, 1904.

PLATE IV.

CARVED SANDAL-WOOD PLAQUETTES FROM MYSORE, INDUSTRIAL SECTION INDIAN MUSEUM.

THE grouping of the figures of animals in front and the disposition of the foliage in the background display a high artistic sense, while as specimens of wood-carving in high relief, for fidelity to detail, delicacy of touch and fineness of execution, they would be difficult to surpass.



CARVED SANDAL WOOD PLAQUETTES FROM MYSORE.

Full Scale.

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TECHNICAL ART SERIES, 1904.

PLATE V.

CARVED BLACKWOOD STAND FROM AHMEDABAD, INDUSTRIAL SECTION, INDIAN MUSEUM.

THE wood of *Dalbergia latifolia* is a favourite material for carving in Western India. In this plate is shown a piece of carving from Ahmedabad intended as a stand for a vase. It is ornamented with clusters of grapes and leaves, round which is curled a dragon, and on the dragon the figure of a lizard. The stand is carved from a single piece of wood.

The conception is rather a Western one but the dragon and the grapes undoubtedly belong to the art of Gujrat. A common anklet of Baroda represents the same dragon.

CARVED BLACK WOOD STAND FROM AHMEDABA

Full Scale.

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TECHNICAL ART SERIES, 1904.

PLATE VI.

WOVEN IVORY FANS FROM SYLHET AND BHARATPUR, INDUSTRIAL SECTION, INDIAN MUSEUM.

THE three fans or punkhas of woven ivory are representative of a rare industry peculiar to Bengal, Assam and Rajputana. The upper fan is of Sylhet manufacture. The other two with silk borders came from Bharatpur in Rajputana and were presented to the Indian Museum by His Excellency Lord Curzon. They are most highly finished and very artistic The handles are of solid ivory.

The design in the Bharatpur fans is made by weaving in strips of tin foil. The design in the Sylhet fan is made by means of ivory dyed green and gold.

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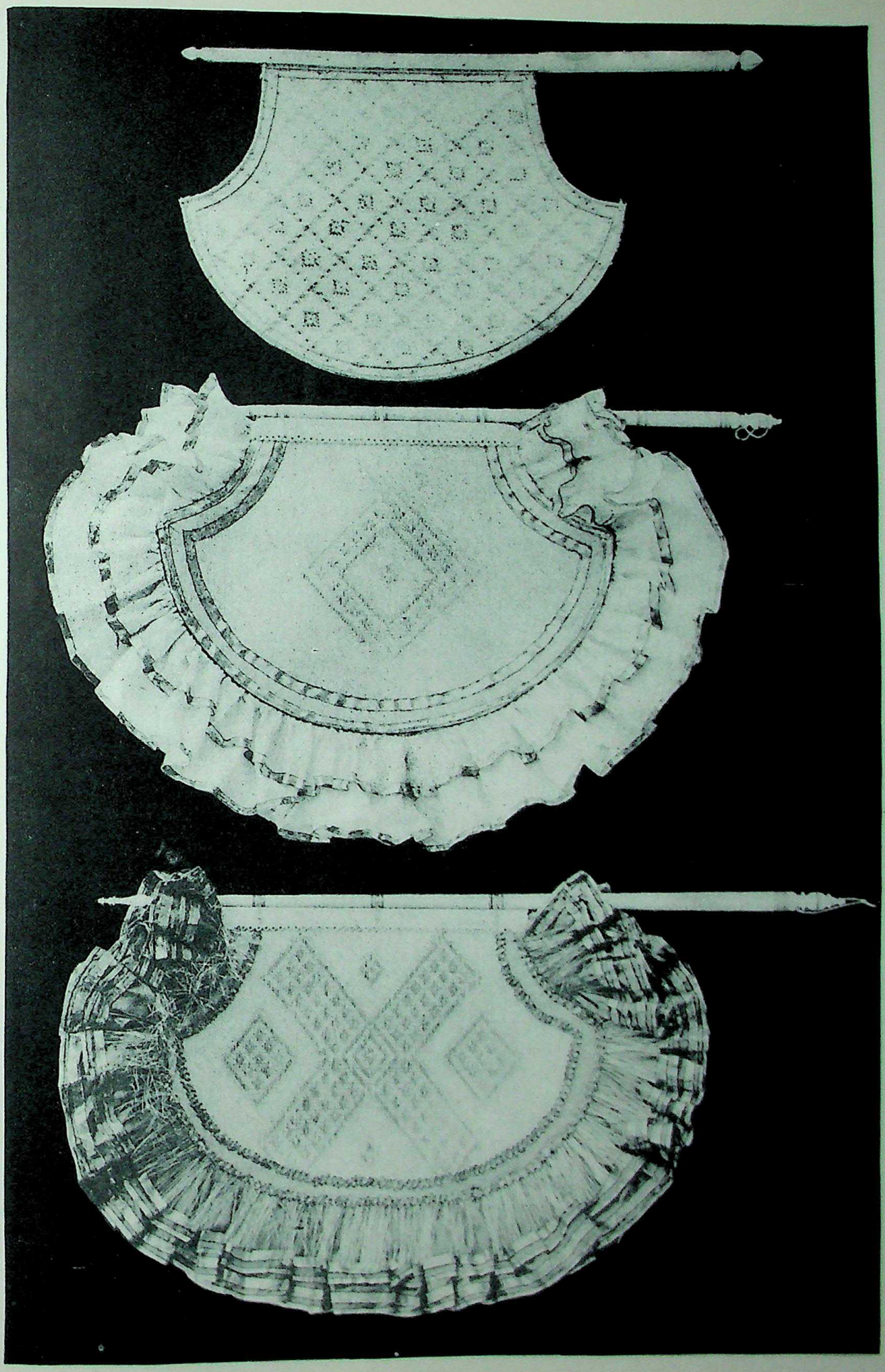

WOVEN IVORY FANS FROM SYLHET AND BHARATPUR

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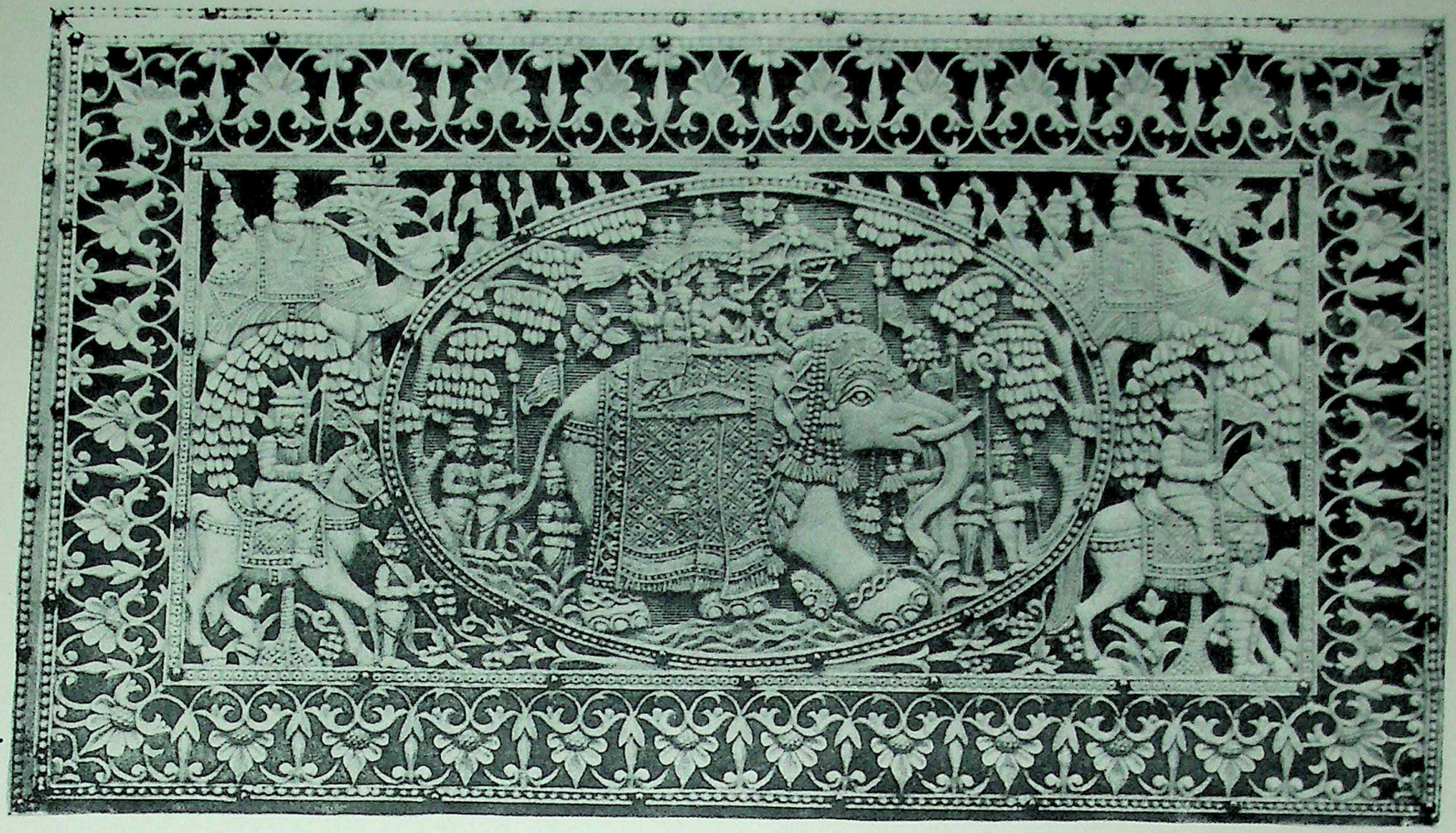
TECHNICAL ART SERIES, 1904.

PLATE VII.

LID OF A JEWEL BOX FROM VIZAGAPATAM IN IVORY AND TORTOISE SHELL, INDUSTRIAL SECTION, INDIAN MUSEUM.

THE design, carved and fretted in ivory, depicts a state procession with elegantly trapped elephants, camels and horses. The ivory carving is laid on a background of tortoise shell. It is an exquisite piece of workmanship, and shows a standard of excellence which is rarely attained.



LID OF AN IVORY AND TORTOISE SHELL BOX FROM VIZAGAPATAM

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TECHNICAL ART SERIES, 1904.

PLATE VIII.

PANELS OF A JEWEL BOX FROM VIZAGAPATAM IN IVORY AND TORTOISE SHELL, INDUSTRIAL SECTION, INDIAN MUSEUM.

HERE are depicted the front and one of the sides of the ivory and tortoise shell work or jewel box from Vizagapatam. Female attendants, birds, butterflies and foliage are carved with bold and artistic skill.

The top of the box is shown in the previous Plate, No. VII.

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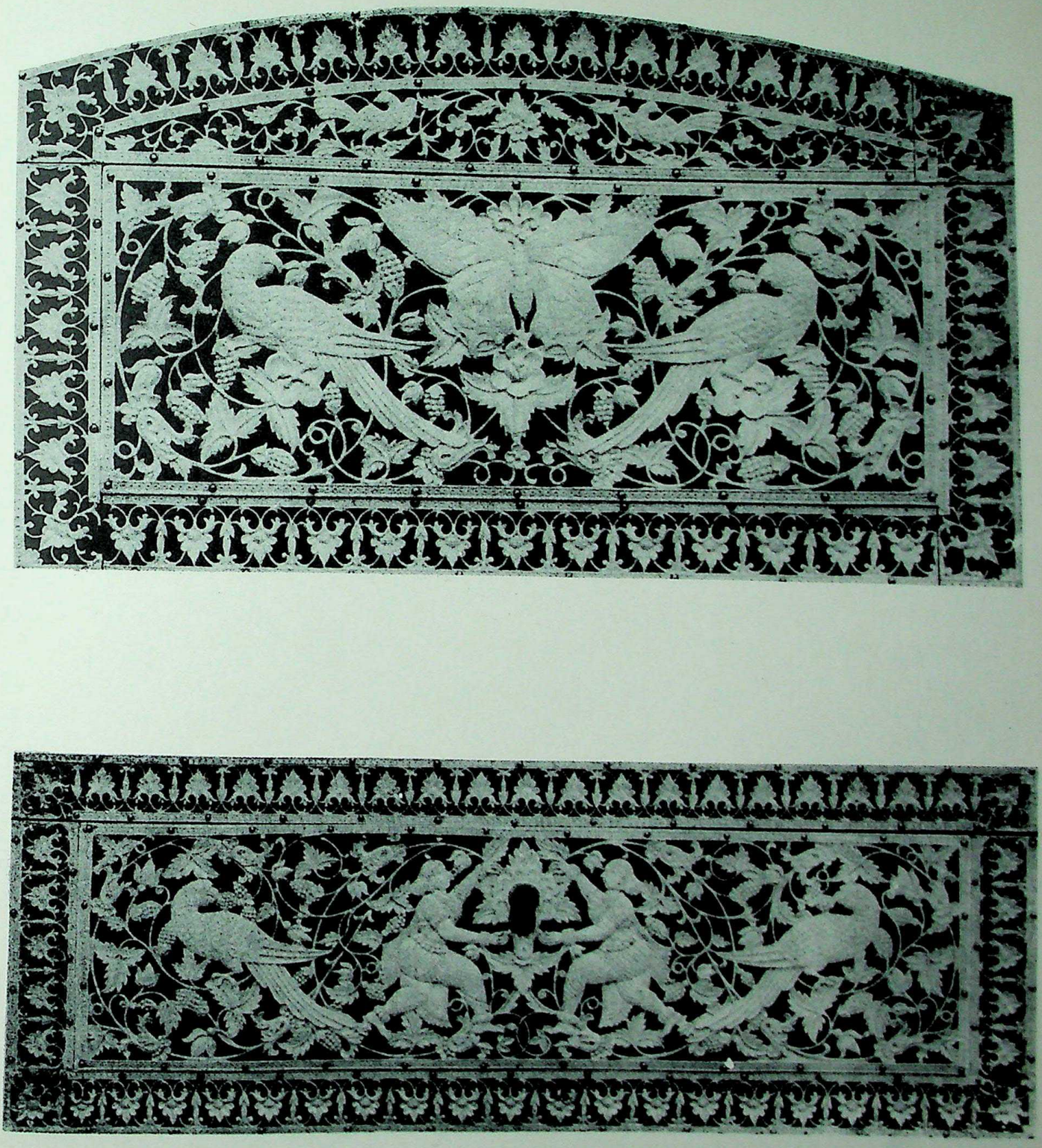

PANELS OF AN IVORY AND TORTOISE SHELL BOX, FROM VIZAGAPATAM

¾ Scale.

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SILVER PLATE. FROM KASHMIR.

⅛ Scale.

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TECHNICAL ART SERIES. 1904.

PLATE X.

SILVER EARRINGS AND NECKLACE FROM DACCA, INDUSTRIAL SECTION, INDIAN MUSEUM.

NO. 1 is a pair of silver earrings from Dacca, each representing a flower with six petals of filigrain work.

No. 2 is also a pair of silver earrings from Dacca of similar filigrain work.

No. 3 is a silver necklace from Dacca consisting of a circlet of ten roses with bell-shaped pendants linked to each other by an arrangement of delicate chains. The rosettes gradualiy increase in size towards the front giving a harmonious effect to the pattern. The workmanship is characteristic for its extreme delicacy and is of the well known filigrain kind peculiar to the silver jewellery of Eastern Bengal.

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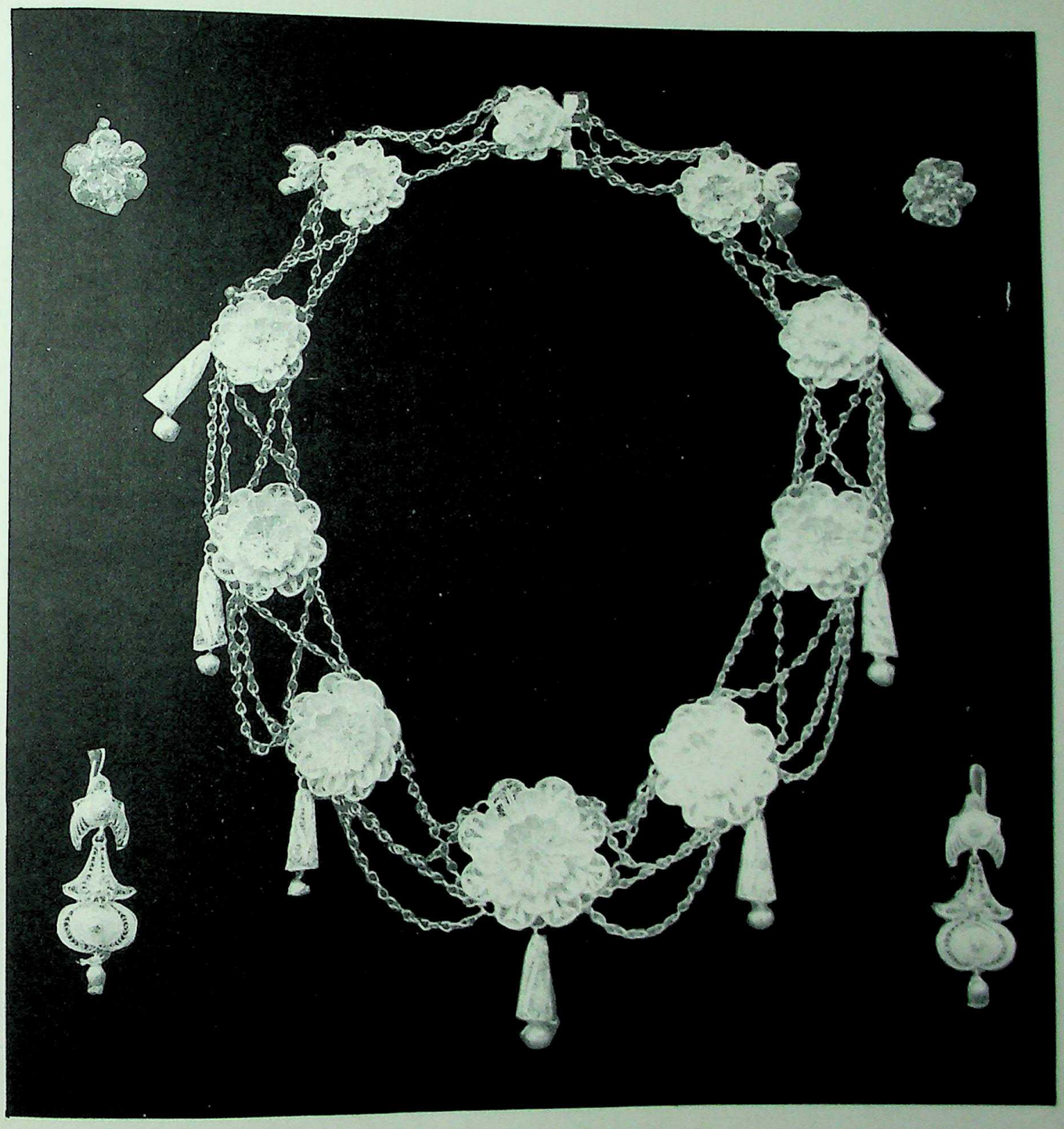

SILVER EARRINGS AND NECKLACE FROM 'ACCA.

Full Scale.

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TECHNICAL ART SERIES, 1904.

PLATE XI.

SILVER CANDLESTICKS FROM MADRAS, INDUSTRIAL SECTION, INDIAN MUSEUM.

THE two silver candlesticks are richly embossed and are supported on two monsters. These monsters are the strange conception which is so obvious upon the Hallabid temple, in Mysore. The height of the candlesticks is 30 inches, and they cost R500.

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SILVER CANDLE STICKS FROM MADRAS

½ Scale

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PLATE XII.

BIDRI WORK FROM LUCKNOW, INDUSTRIAL SECTION, INDIAN MUSEUM.

SHOWS a *surahi* tumbler with plate and a betel nut box (*pan-dan*) of Lucknow bidri workmanship. The design representing foliage and birds is made by beating silver into a black metal usually an alloy of tin, copper and zinc. It has a charming effect and represents the plainer type of work prevailing in Oudh.

BIDRI WORK FROM LUCKNOW

½ Scale

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TECHNICAL ART SERIES, 1904.

PLATE XIII.

COPPER PANEL FROM BOMBAY, INDUSTRIAL SECTION, INDIAN MUSEUM.

THIS illustrates a copper repoussé panel from the School of Art, Bombay. The style of workmanship resembles somewhat that of Madras. (Compare Plate X, Technical Art Series, 1899.) There is displayed the characteristic fondness for birds, foliage and fruit. It is charming in design, and deep and bold in form.

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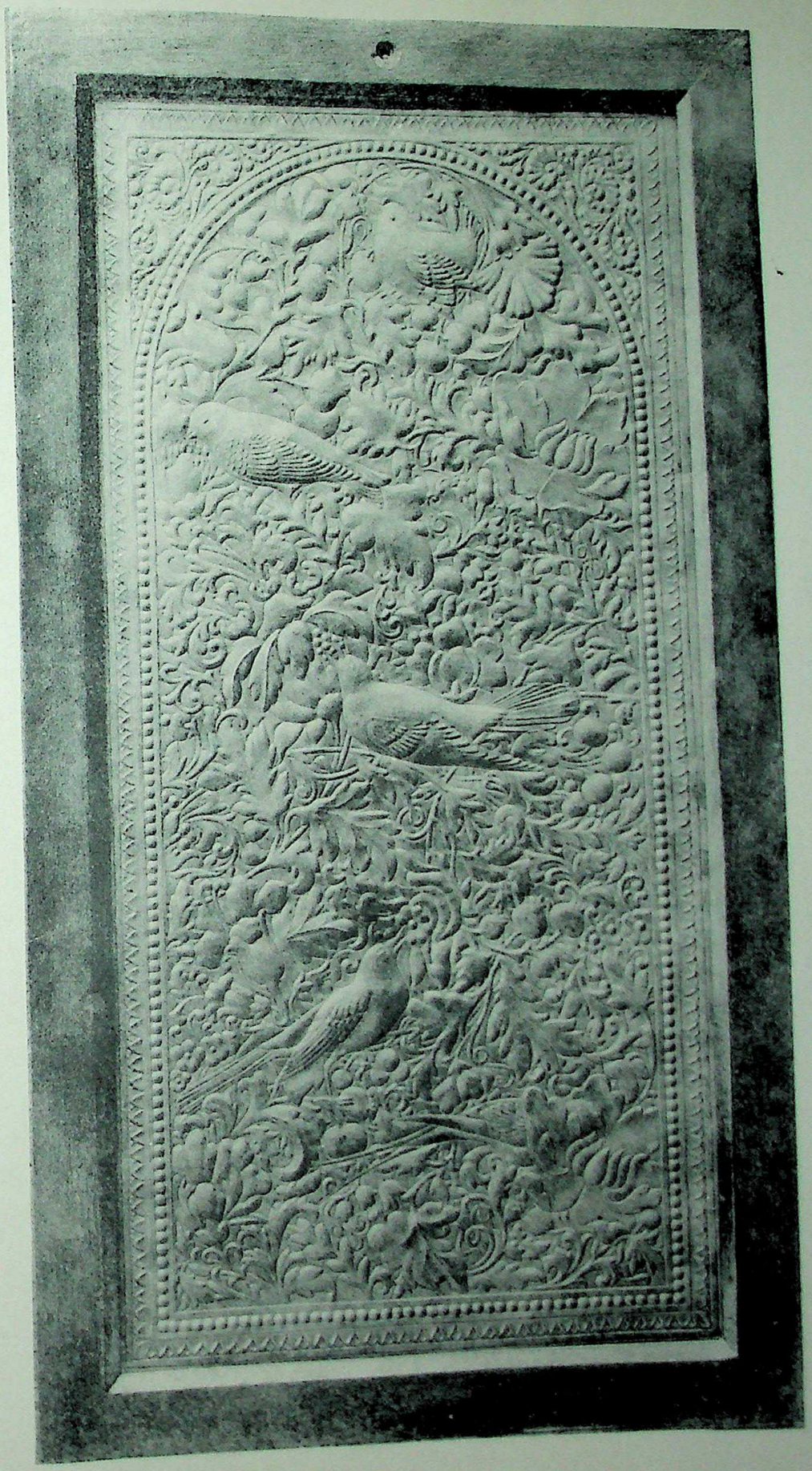

COPPER PANEL FROM BOMBAY

$\frac{1}{3}$rd Scale.

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CONTENTS.

I.—An embroidered "Jabha" or robe from Cutch State.
II.—Kinkhab from Benares.
III.—Aftaba and tasht from Kashmir.
IV.—Large Jar of painted pottery from Bombay.
V.—Horn work stand from Ratnagiri.
VI.—Part of Pinjra work panel from Peshawar.
VII.—Part of Pinjra work mantel-piece from Peshawar.
VIII.—Wooden Pinjra work screen from Peshawar.
IX.—Embroidered "Kalaga" from Mandalay.
X.—The Hlutdaw or State Council Throne of Thibau, King of Burma, 1878—85.
XI.—Two primitive unglazed earthenware teapots from Kyaukmyan, Burma.
XII.—Horn work stands from Ratnagiri.
XIII.—Horn work stand from Ratnagiri.

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TECHNICAL ART SERIES, 1905.

PLATE I.

REPRESENTS a *jabah* or robe from the Cutch State. The field is a silk of dark red, elaborately embroidered from the neck to the waist in white, metallic green, and red and blue chain-stitch. The pattern consists of medallions with an insertion in the centre of each of circular pieces of looking glass. These glass pieces are held in position by being button hole stitched all round, and give quite a quaint effect to the garment.

AN EMBROIDERED "JABHA" OR ROBE FROM CUTCH STATE.

Scale ¼

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PLATE II.

IS a reproduction of an extremely rich "Kinkhab" or gold brocade from Benares. It has a background of ribbed gold, brocaded over the surface with a floral scroll, worked in silver and green and red silk.

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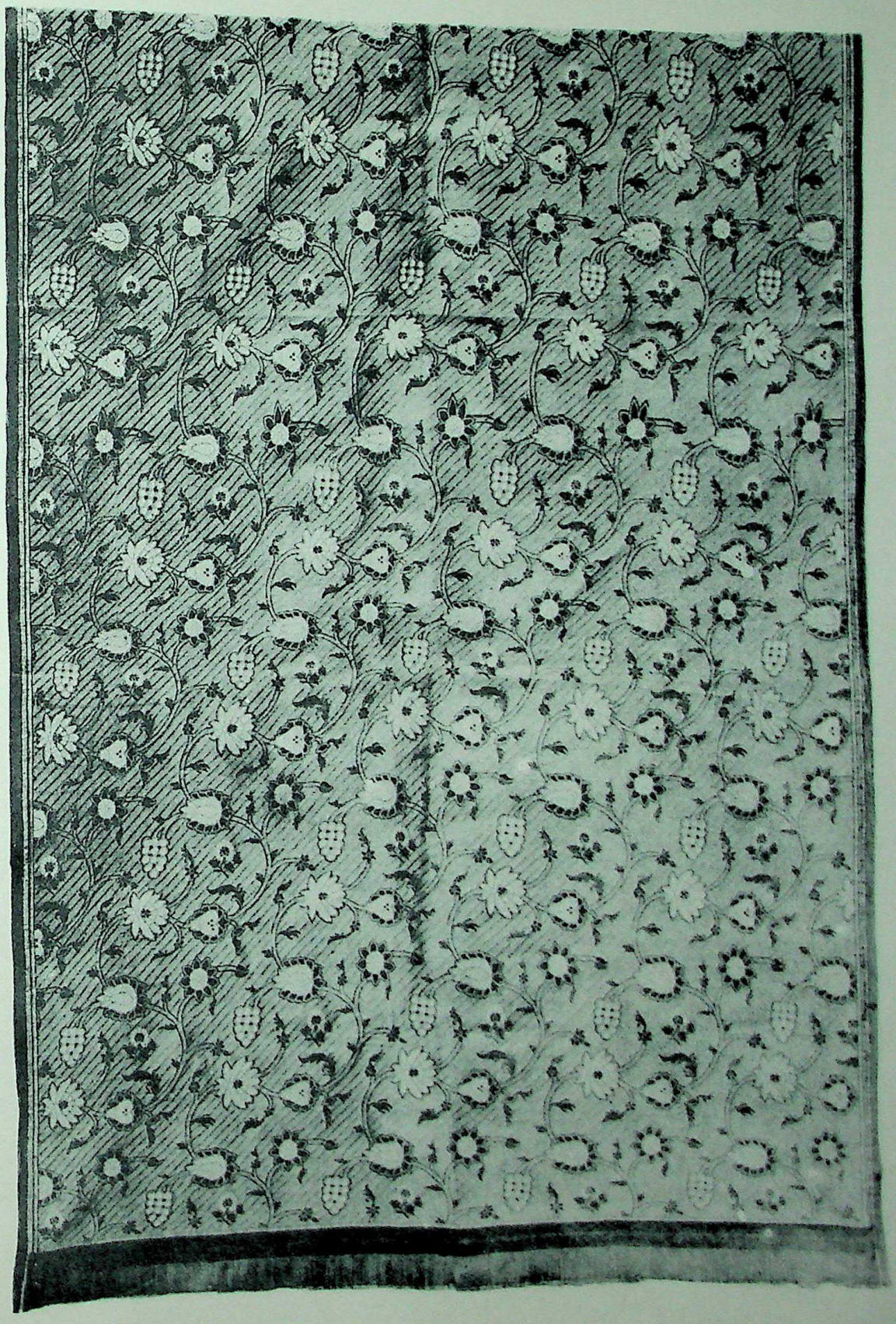

KINKHAB FROM BENARES.

Scale ½.

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PLATE III.

PORTRAYS an *aftaba* (ewer) and *tasht* (basin) from Kashmir. The design is probably Turkoman in origin. It consists of numerous small rosettes which pass all round the object and form an intricate pattern, brought into prominence by an inlay of black lac.

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AFTABA AND TASHT FROM KASHMIR

Scale +

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TECHNICAL ART SERIES, 1905.

PLATE IV.

IS a earthen-ware jar from the Bombay School of Art. The neck and basement have a floral scroll, while on the body are panels depicting jungle scenes with tigers, elephants, deer and monkeys. On the uprights separating the panels are paintings of human figures.

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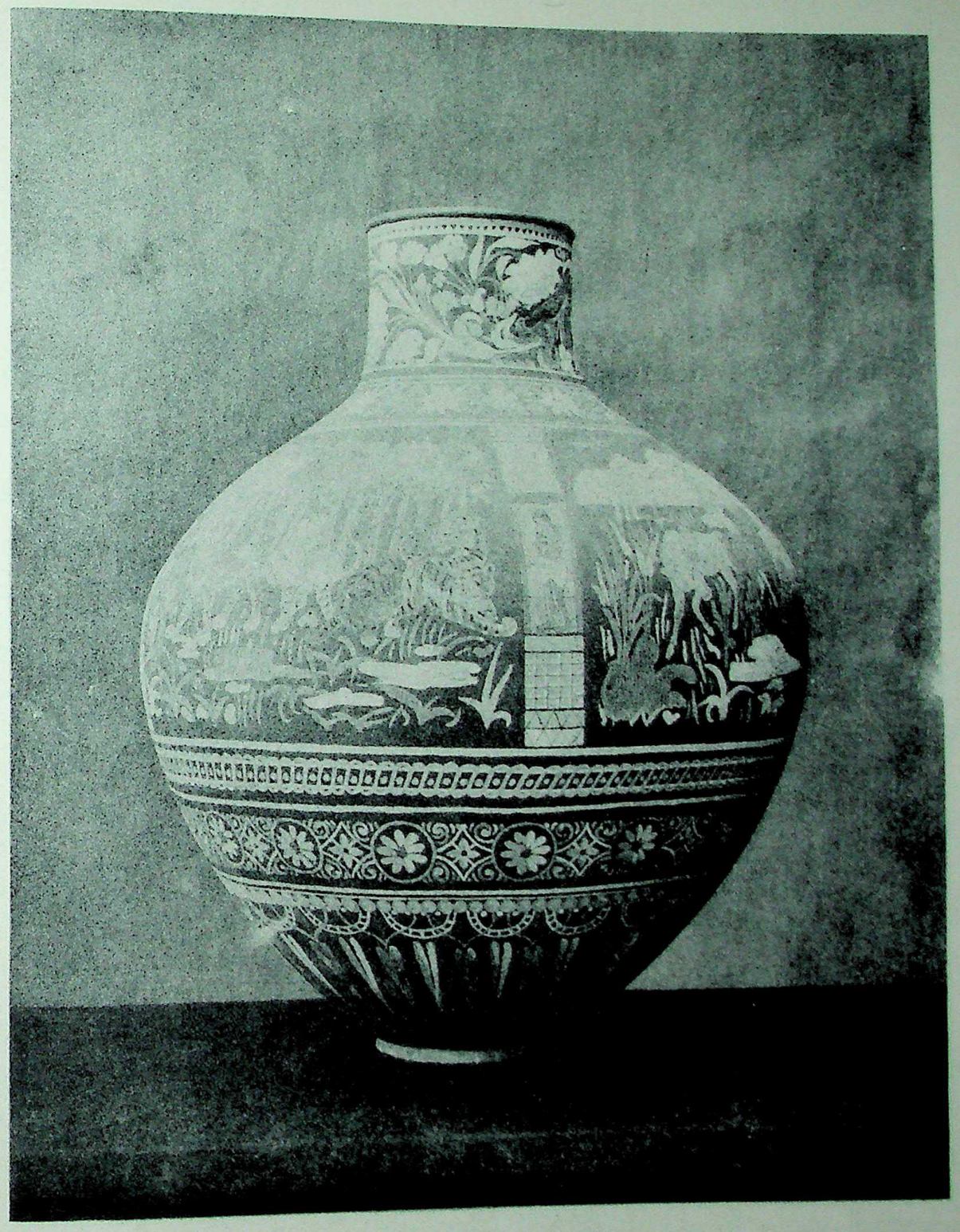

LARGE JAR OF PAINTED POTTERY FROM BOMBAY

Scale ⅛

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TECHNICAL ART SERIES, 1905.

PLATE V.

SHOWS a beautiful stand made of bison horn from Ratnagiri. The stem is made from the solid half of the horn and consequently black, while the bottom and tray are from the basement of the horn and are translucent.

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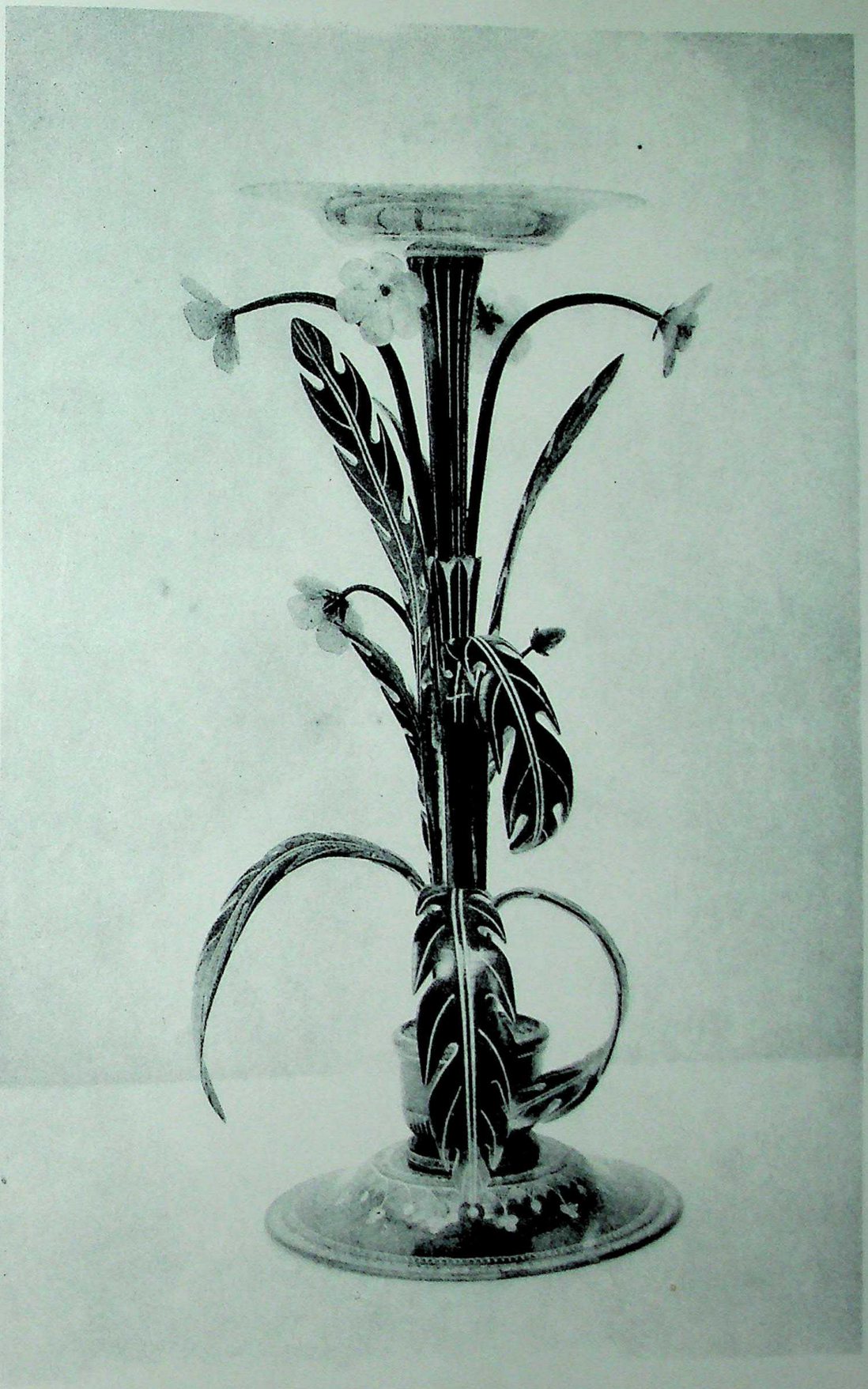

HORN WORK STAND FROM RATNAGIRI.

Scale ⅓

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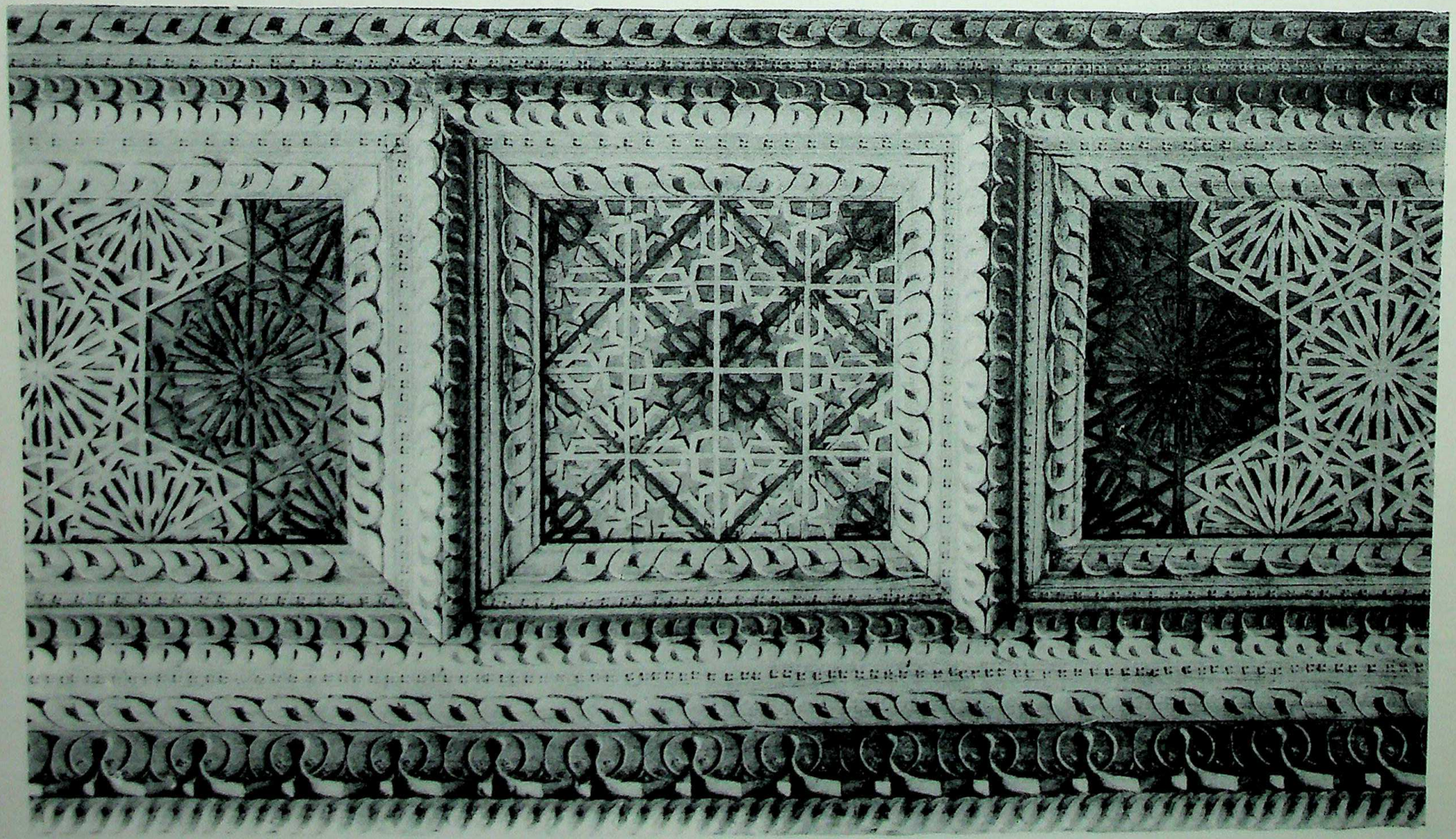
TECHNICAL ART SERIES, 1905.

PLATE VI.

IS part of a *pinjra*-work panel from Peshawar. The lattice work seen in the centre is built up of minute laths arranged in geometic forms so as to display their edges. They are held in position by mutual pressure, being dowelled together, and contained in a frame of the panel made of a different wood. The pieces are rarely, if ever, glued together, and in good work are so accurately fitted and balanced that they do not fall to pieces even if the frame is removed.



PART OF PINJRA WORK PANEL FROM PESHAWAR

Scale ½

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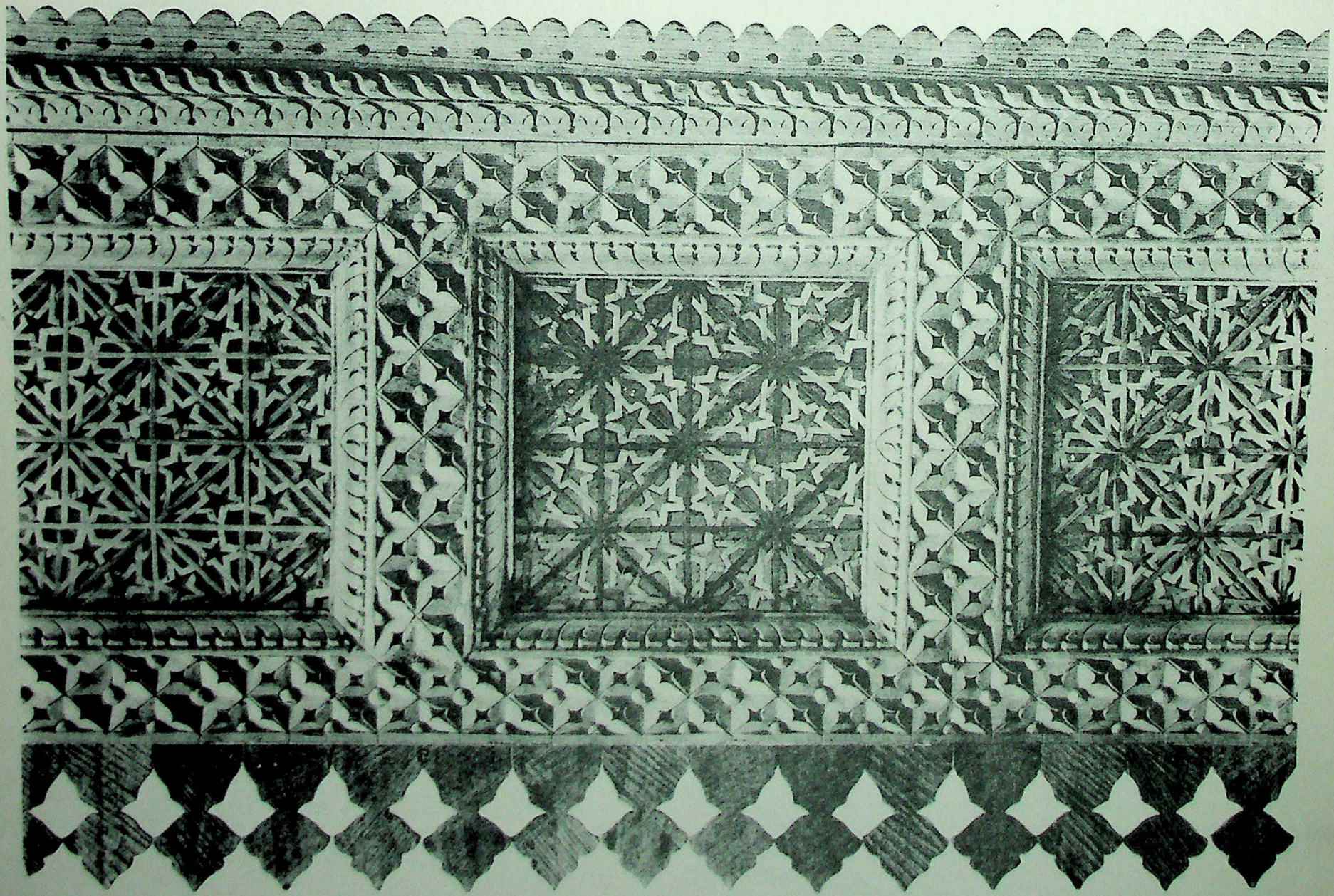
TECHNICAL ART SERIES, 1905.

PLATE VII.

IS a portion of a *pinjra*-work mantelpiece border from Peshawar.

(See descriptive text of Plate VI.)



PART OF PINJRA WORK MANTEL PIECE BORDER FROM PESHAWAR.

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PLATE VIII.

REPRESENTS a beautiful *pinjra*-work screen from Peshawar.

(See descriptive text of Plate VI.)

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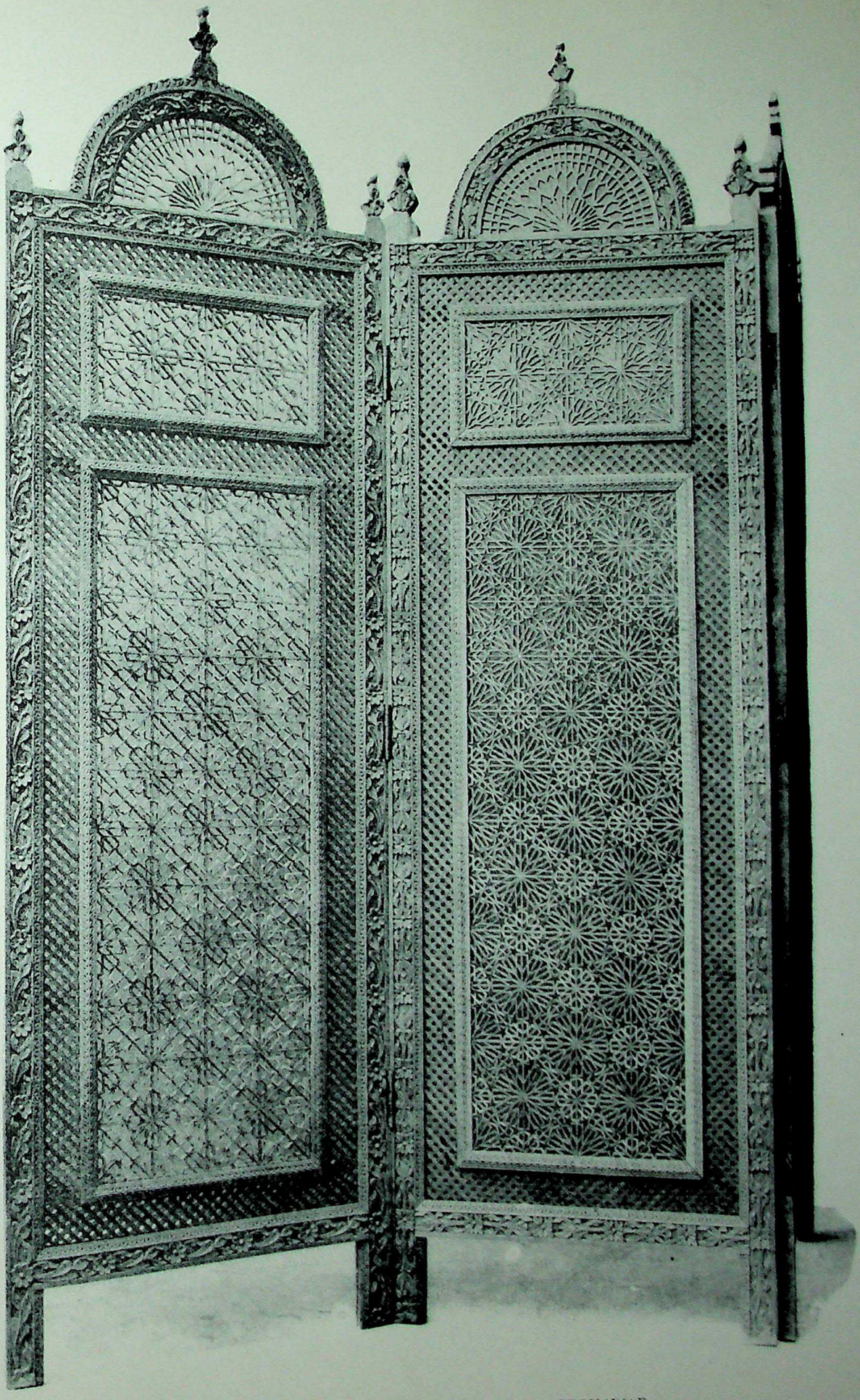

WOODEN PINJRA WORK SCREEN FROM PESHAWAR.

Scale ½

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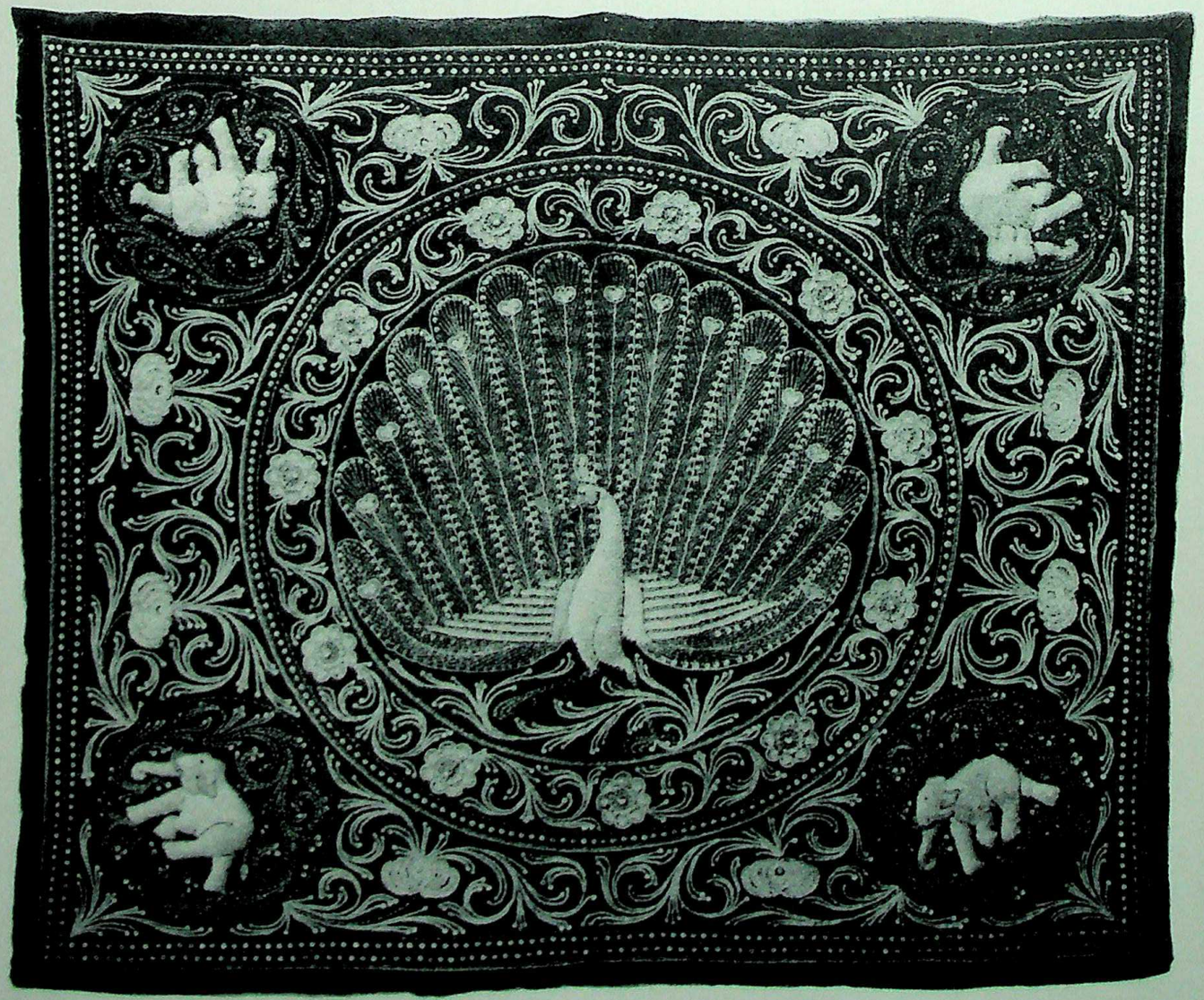
TECHNICAL ART SERIES, 1905.

PLATE IX.

IS a "Kalaga" from Mandalay, representing the applique embroidered wall drapings of Burma. The peacock in the centre is worked out with tinfoil and gold thread, and the elephants in the four corners in tinfoil alone. The floral scroll is executed in gold and silver thread, and the rosettes in imitation pearls.



EMBROIDERED "KALAGA" FROM MANDALAY.

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PLATE NO. X.

THE HLUTDAW OR STATE COUNCIL THRONE OF THIBAW KING OF BURMA, 1875-85.

REPRESENTS the Mandalay Hlutdaw Throne for the use of King Thibaw when he visited the Hlutdaw or court. The throne is of carved teakwood, richly gilded and is a replica of the famous "Lion throne" of the same King in the great Hall of Audience in the palace of Mandalay. The throne rises upon a great tiered basement and gilt doors run in a groove between the opening.

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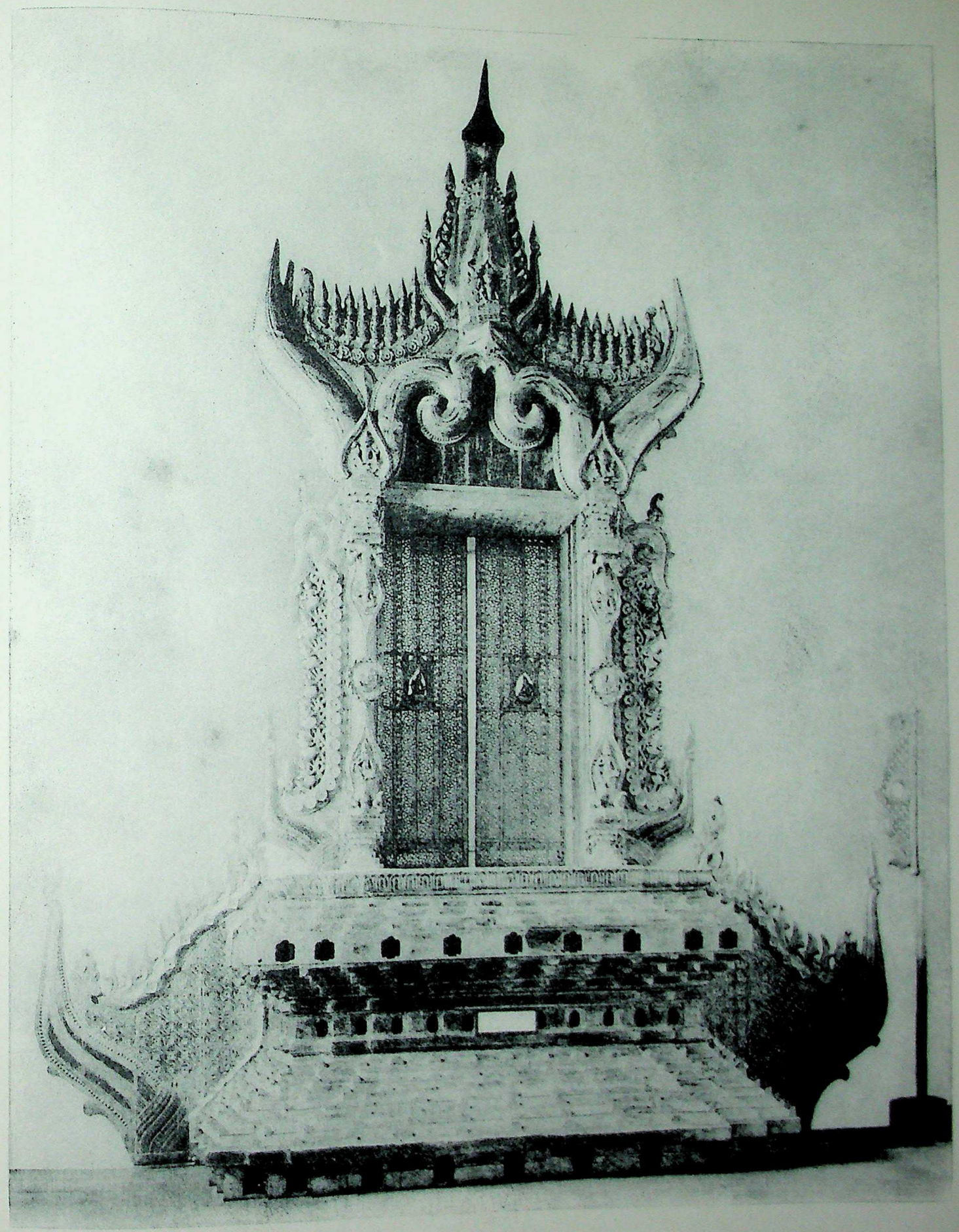

THE HLUTDAW OR STATE COUNCIL THRONE OF THIBAU, KING OF BURMA, 1878 – 85.

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PLATE NO. XI.

TWO PRIMITIVE UNGLAZED EARTHENWARE TEAPOTS.

REPRESENTS a pair of unglazed earthenware teapots from Kyaukmyau, Burma.

TWO PRIMITIVE UNGLAZED EARTHENWARE TEAPOTS FROM KYAUKMYAN BURMA

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TECHNICAL ART SERIES, 1905.

PLATES NOS. XII & XIII.

HORN WORK STANDS FROM RATNAGIRI.

REPRESENT stands made of Bison horn from Ratnagiri.—(See descriptive text of plate V.).

HORN WORK STANDS FROM RATNAGIRI

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HORN WORK STAND FROM RATNAGIRI.

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CONTENTS.

I.—Figure of goddess Tara.
II.—A brass water vessel.
III.—Brass 'Furpa'.
IV.—Lama's reading table.
V.—Relic case from Nepal.
VI.—Copper pedestal and shrine.

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PLATE I.

GODDESS TARA FROM THE GOVERNMENT ART GALLERY COLLECTION.

THE figure of the goddess is in copper gilt, the pedestal, which is of brass, seems to be modern work. The height of the figure with the pedestal is 17½ inches.

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GODDESS TARA.

Scale ½

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PLATE II.

A BRASS WATER VESSEL FROM THE GOVERNMENT ART GALLERY COLLECTION.

THIS came from Western Tibet. It was probably used in Lamist ceremonies.

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A BRASS WATER VESSEL.

Scale 1.

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PLATE III.

BRASS FURPA FROM THE GOVERNMENT ART GALLERY COLLECTION.

ALTHOUGH it is a modern piece the three heads on the handle are excellent in execution.

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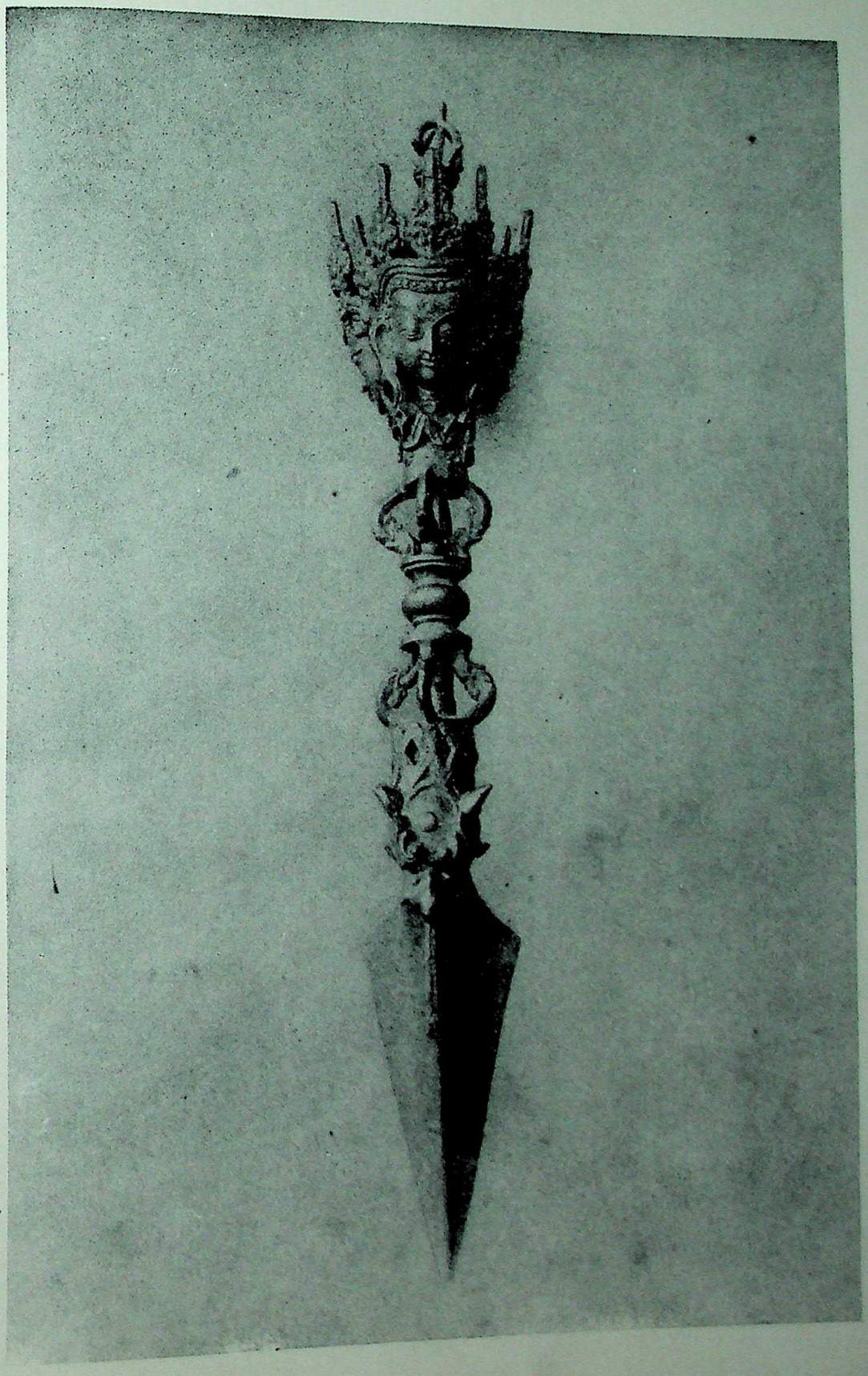

BRASS FURPA.

Scale ½

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PLATE IV.

LAMA'S READING TABLE FROM THE GOVERNMENT ART GALLERY COLLECTION.

COPPER repoussé gilt and enamelled, set with coloured glass

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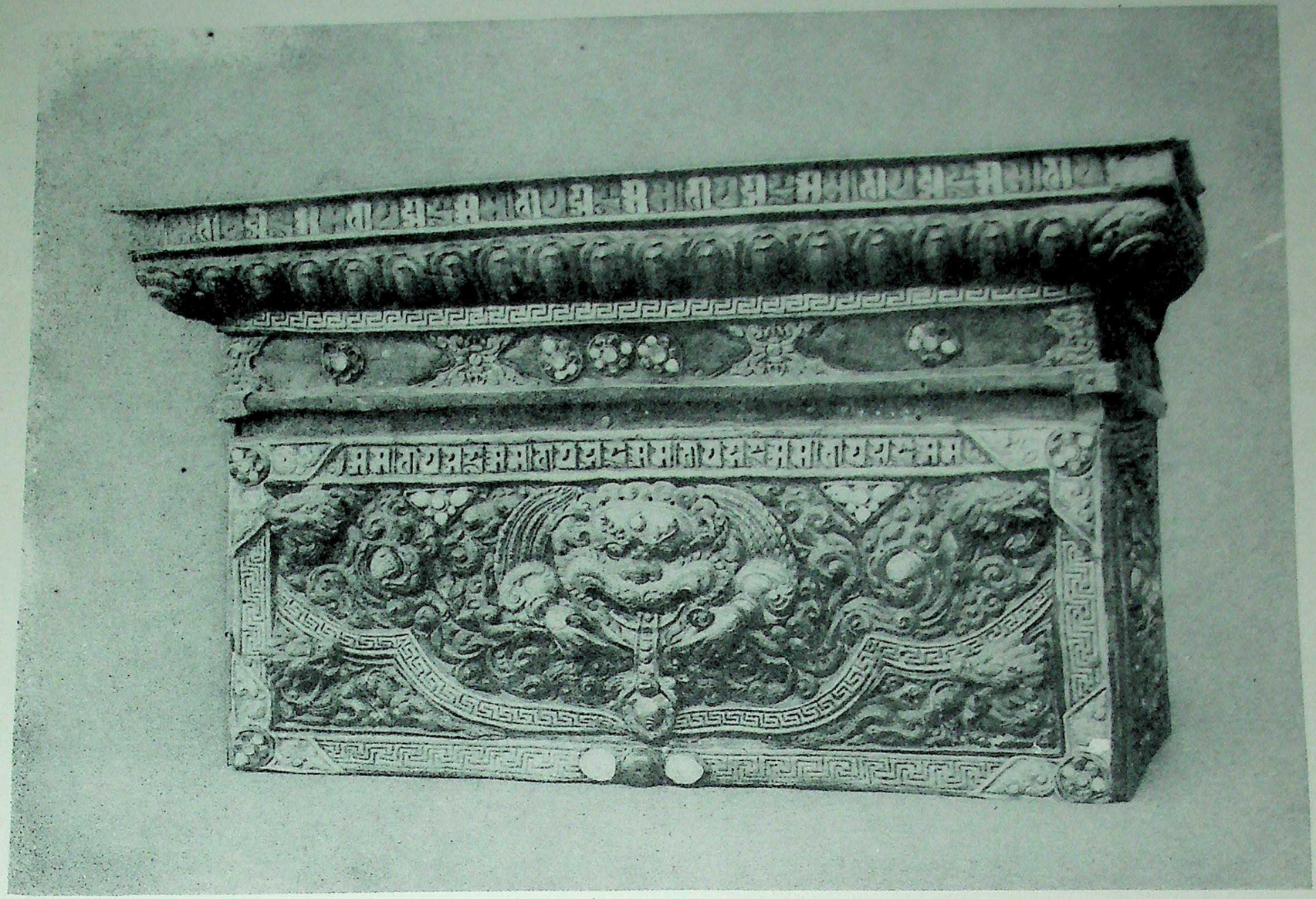

LAMAS READING TABLE

Scale $\frac{1}{8}$

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PLATE V.

RELIC CASE FROM NEPAL FROM THE GOVERNMENT ART GALLERY COLLECTION.

IT is in the form of a Buddhist Stupa made of gilt bronze inlaid with stones beautifully worked in enamel. The wooden pedestal with carved lions is hollowed in the middle to hold some relics. The small shrine on the top contains figures of a man and a woman evidently worshippers of Buddha.

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RELIC CASE FROM NEPAL.

Scale ½.

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PLATE VI.

COPPER PEDESTAL AND SHRINE.

THE back shrine represents scenes from the Life of Buddha.

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COPPER REPOUSSE PEDESTAL & BACK SHRINE FOR AN IMAGE.

Scale ½.

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CONTENTS.

I.—Copper & Brass Water Vessel from Poona.
II.—An old Brass Temple Lamp.
III.—A Bronze Idol from Nepal.
IV.—A Bell-Metal Lota with cover.
V.—Ancient Bronze A Hindoo Idol Perhaps Vishnu.
VI.—A Brass Altar from Nepal.
VII.—Bodhisathva with Attendants.
VIII.—Copper Gilt Relic Vase from Nepal.

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COPPER & BRASS WATER VESSEL FROM POONA.

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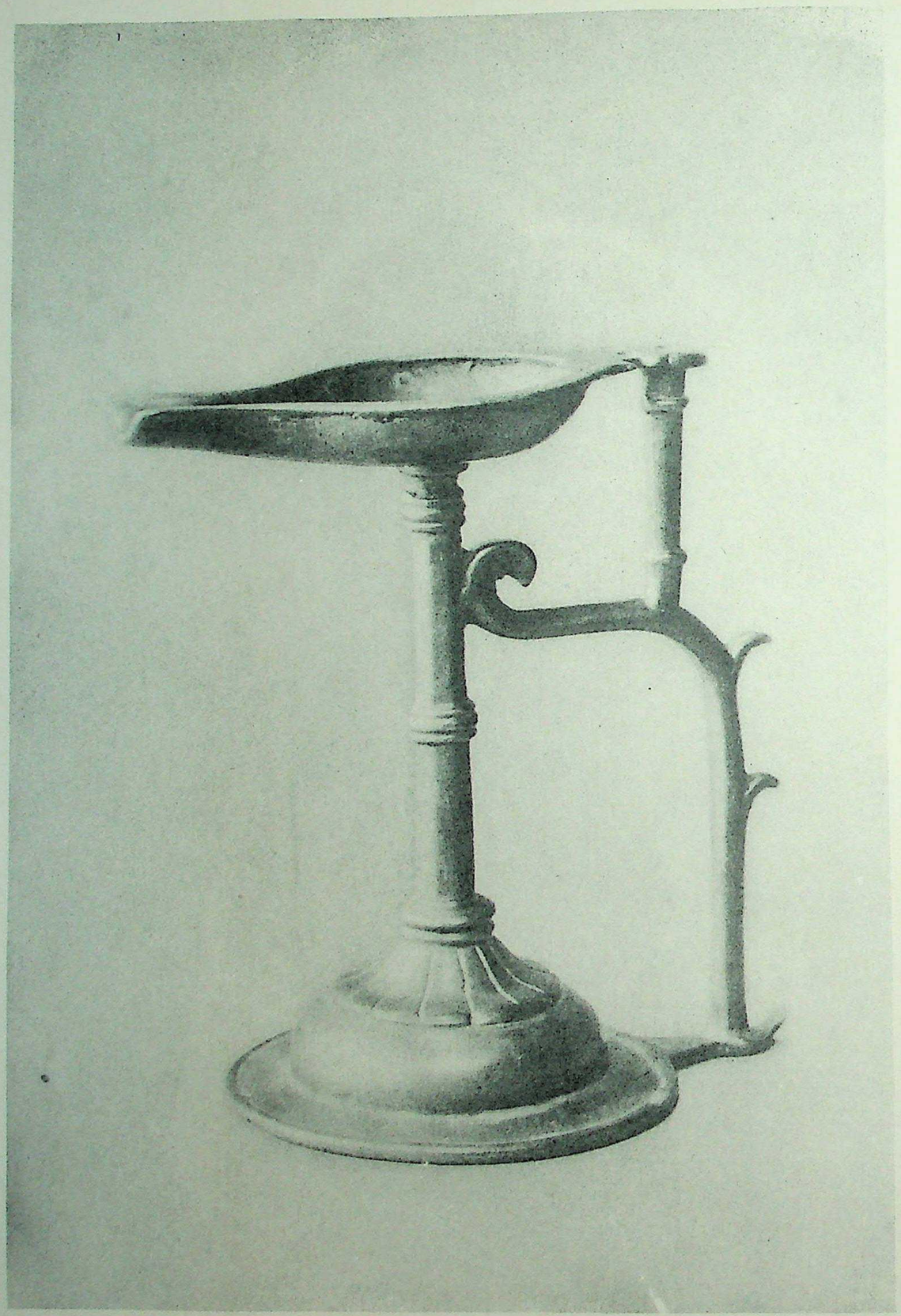

AN OLD BRASS TEMPLE LAMP VERY SIMPLE AND VERY CHARMING

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A BRONZE IDOL FROM NEPAL SUPPOSED TO BE INDRA. THE CROSS LIKE SHAPE GIVEN TO THE IDOL BY THE OUTSTRETCHED ARMS IS VERY INTERESTING.

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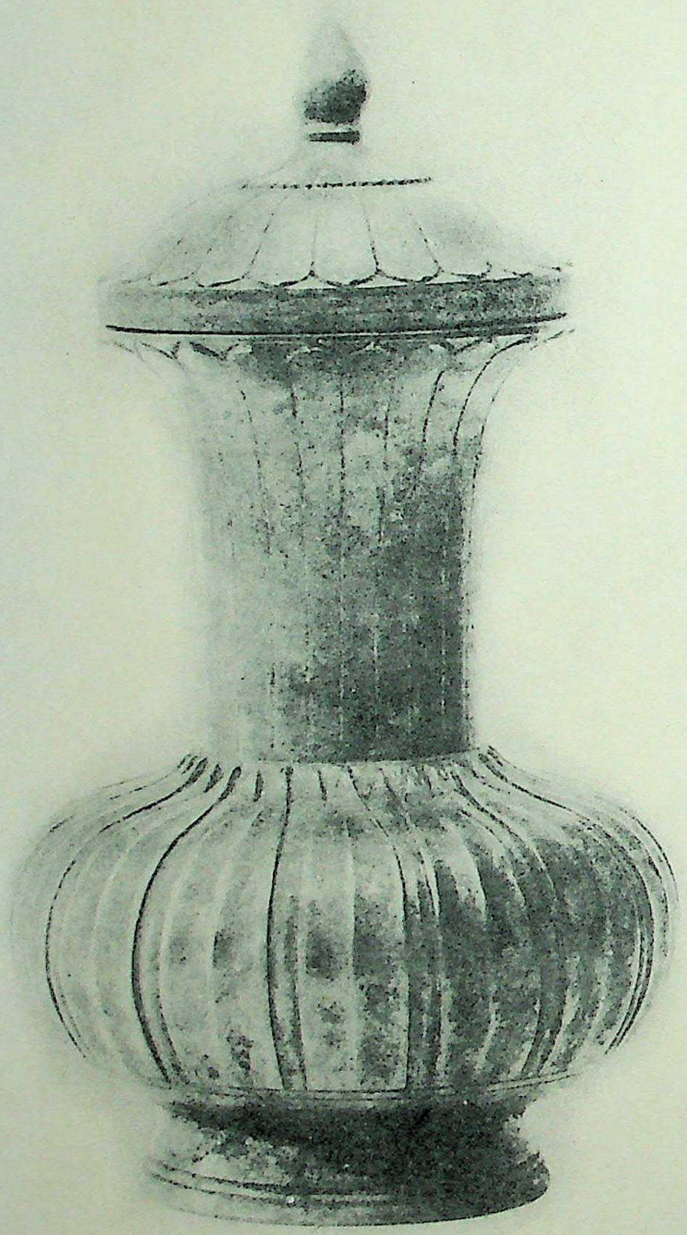

A BELL METAL LOTA WITH COVER.

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ANCIENT BRONZE. A HINDOO IDOL PERHAPS VISHNU.
THE WHOLE FIGURE IS VERY GRACEFULLY POSED

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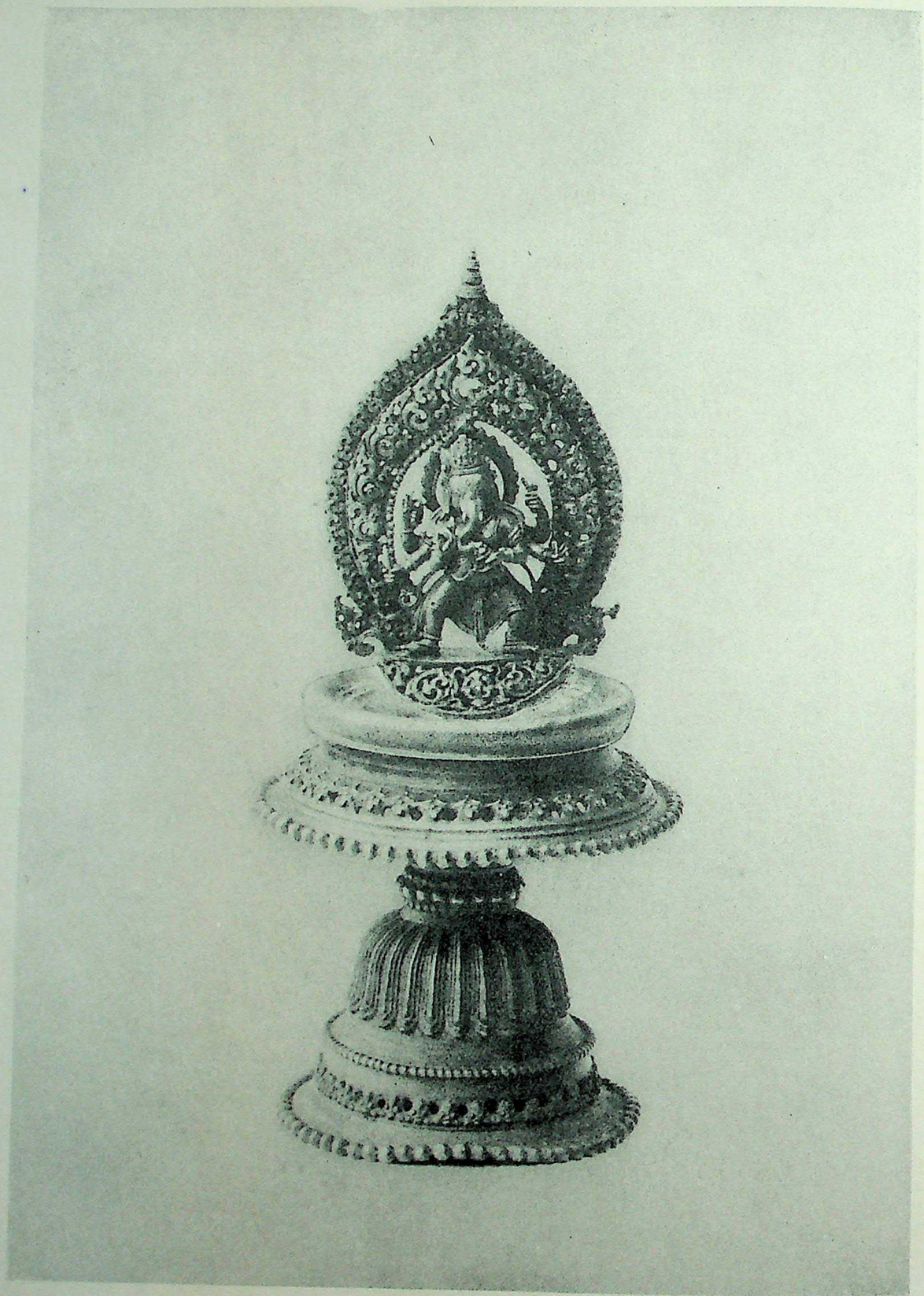

A BRASS ALTAR FROM NEPAL THE FIGURE OF DANCING GANESH IS BEAUTIFULLY FINISHED.

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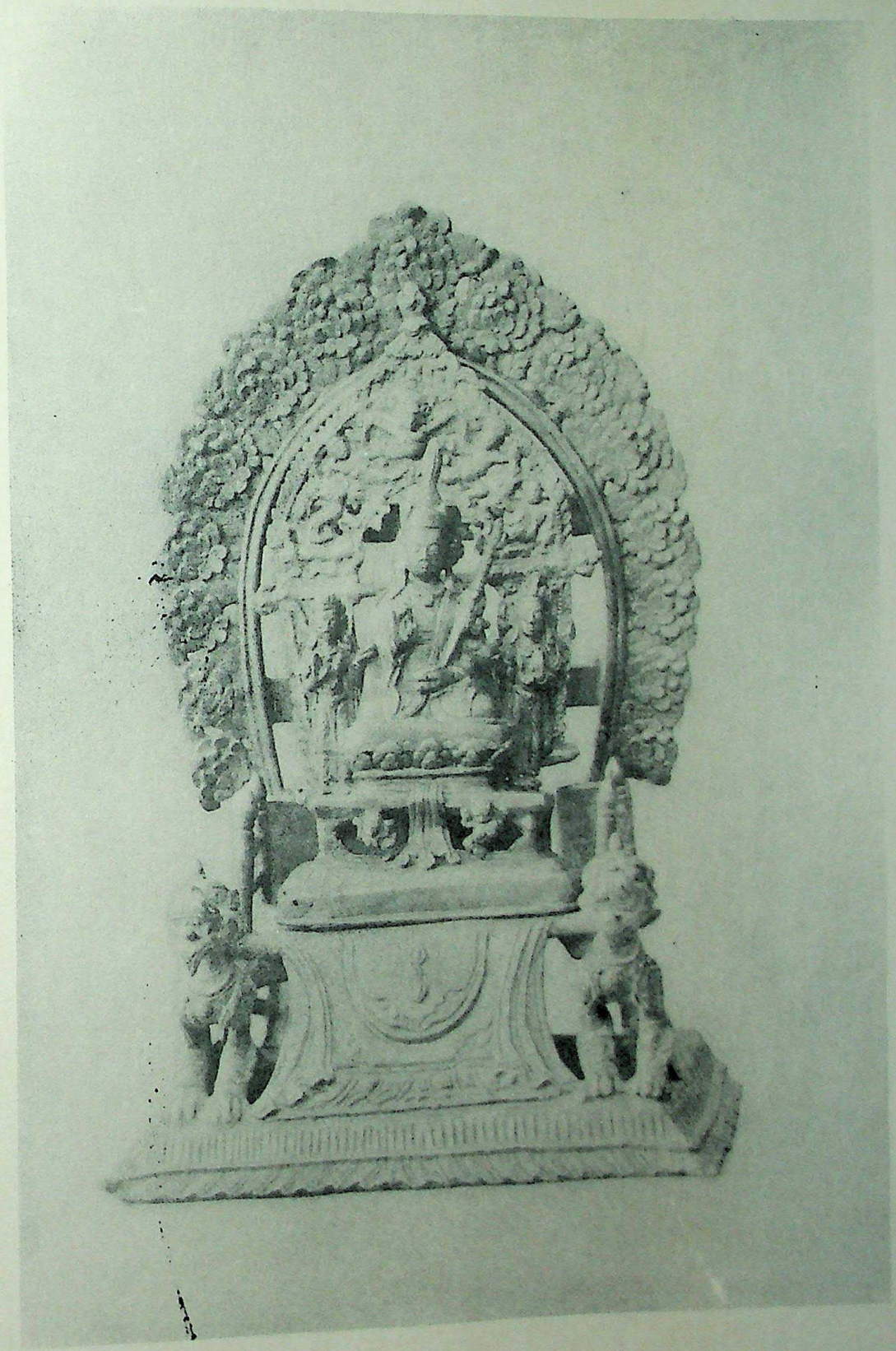

BODHISATHVA WITH ATTENDANTS: AN OLD BRONZE FROM NEPAL.
THE LION THRONE ON WHICH THE IDOL IS PLACED IS BEAUTIFULLY SHAPED.

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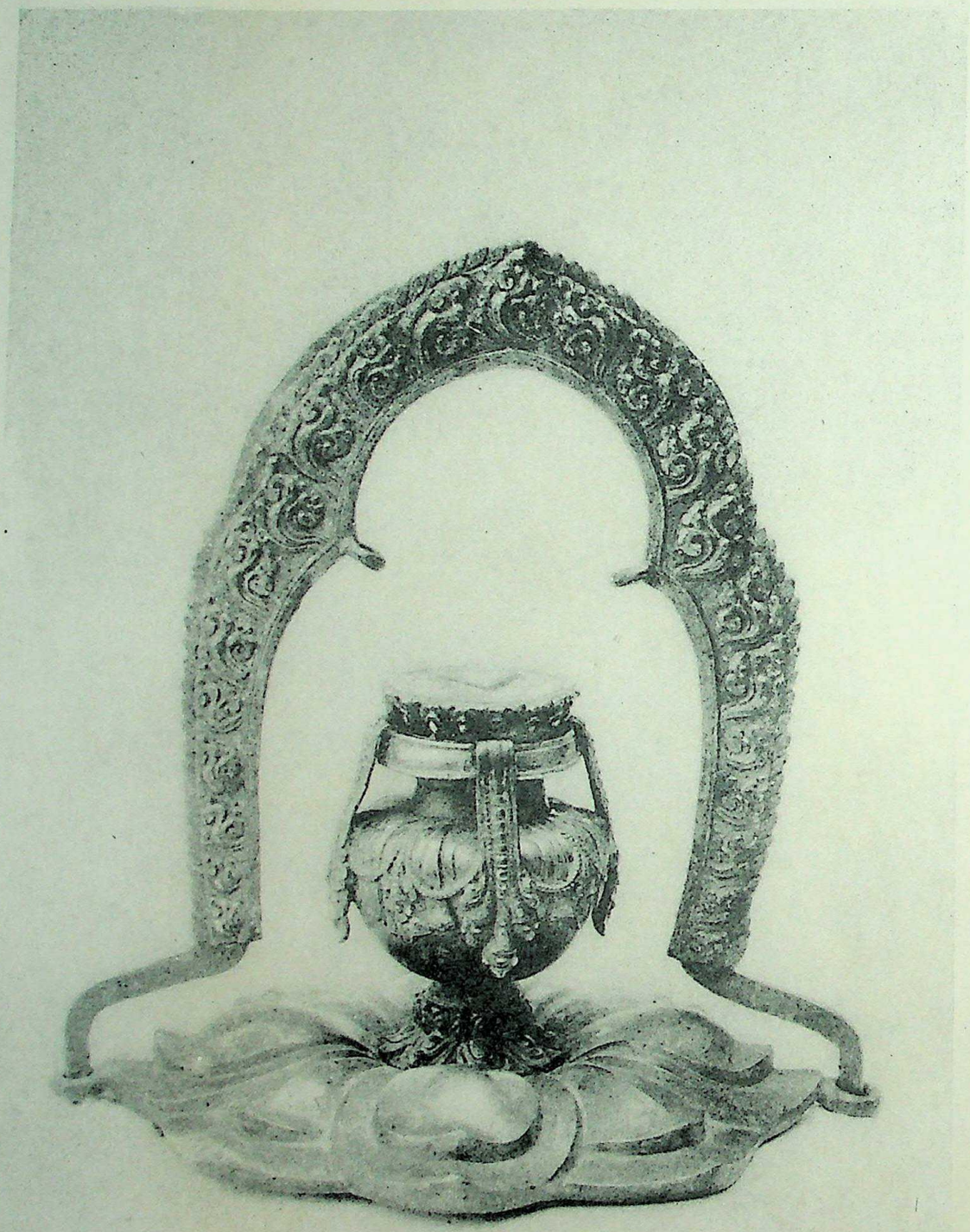

COPPER GILT RELIC VASE FROM NEPAL: A BEAUTIFUL EXAMPLE OF BUDDHISTIC ART.
THE LOTUS ON WHICH THE VASE IS STANDING IS EXTREMLY GRACEFUL.

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CONTENTS.

I.—Hookah Base, Enamelled Silver.

II.—A Shawl from Murshidabad.

III.—A Cotton Print from Fatehpur.

IV.—A Jori Jamdani Shapa Sari from Dacca.

V.—A Carved Wooden Frame from Farukhabad.

VI.—Silver Shrine of Vasudeva.

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TECHNICAL ART SERIES, 1908.

PLATE I.

HOOKAH BASE ENAMELLED SILVER.

THIS Hookah base appears at first sight to be a remarkably fine example of Lucknow enamelling, but a close scrutiny will reveal a certain amount of enamelling which in design and process has not been seen in any other Indian made article. This may be observed on some of the borders and also on the four oval medallions on the body of the object. It may be stated with a certain amount of safety that this part of the design was not produced by an Indian enameller, but was probably the production of a European Jeweller or Goldsmith who found his way to the court of one of the Nawabs of Oudh in the 18th century. Similar enamelling may be seen on the backs of old watches and other articles of jewellery principally made in France about that period. The specimen is not only an excellent piece of enamelling but is interesting on account of the mixture of the two styles of workmanship.

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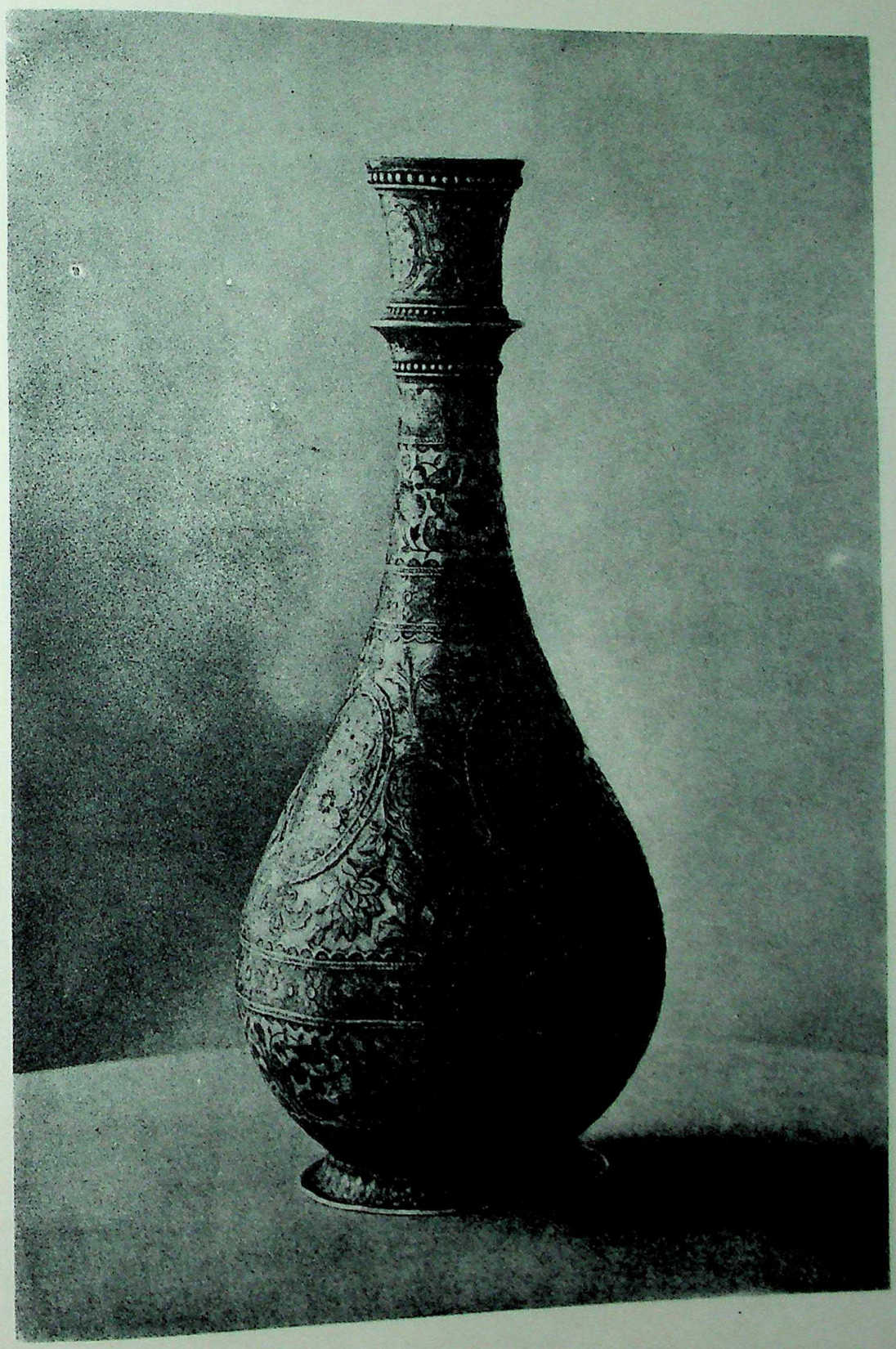

HOOKAH BASE SILVER FNAME

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PLATE II.

A SHAWL FROM MURSHIDABAD.

THE subject of this plate is a Kashmir shawl obtained from a dealer in Murshidabad. There is little doubt however that it was originally produced in Srinagar. So-called Kashmir shawls are manufactured in many parts of India, the handi-work of families of Kashmiris who have settled in those localities, but the quality and design of this particular specimen go far to prove that this is a genuine Kashmir production. It is probably fairly old, the work of about 100 years ago, and is an excellent example of its kind.

The design is a pictorial one illustrating a variety of notable persons and scenes taken from different places in the East and different periods in its history. The shawl is really a picture painted in threads of *pashm* by means of the shuttle and the needle The colour is remarkably fine and is not the least important of its many qualities.

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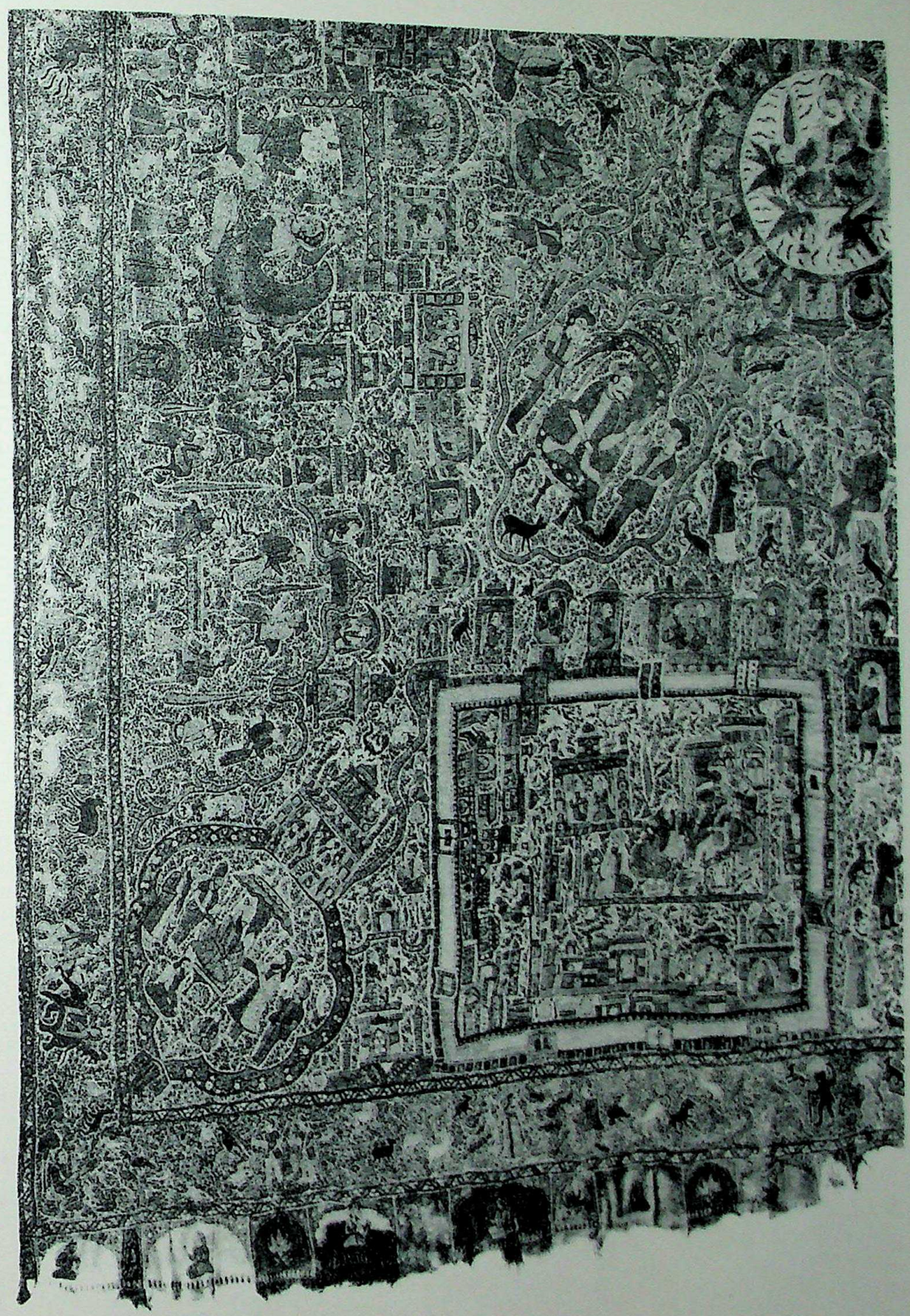

SHAWL OBTAINED FROM MURSHID

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PLATE III.

A COTTON PRINT FROM FATEHPUR.

COTTON printing and painting is carried on in a variety of forms all over India. In some cases both the block and brush are combined in one specimen. parts of the pattern being printed and the remainder of the pattern elaborated by hand painting. This method is characteristic of the production o a small village called Jafarganj near Fatehpur in the United Provinces. The illustration depicts a specimen of the handi-work of a very renowned cotton decorator of the name of Irshad Ali, the Mahommedan character of this individual being indicated in his designs. The productions of this locality are always somewhat of the same type. Indian red and a very striking tone of blue being the predominant colours. The specimen here reproduced is a characteristic Jafarganj cotton print.

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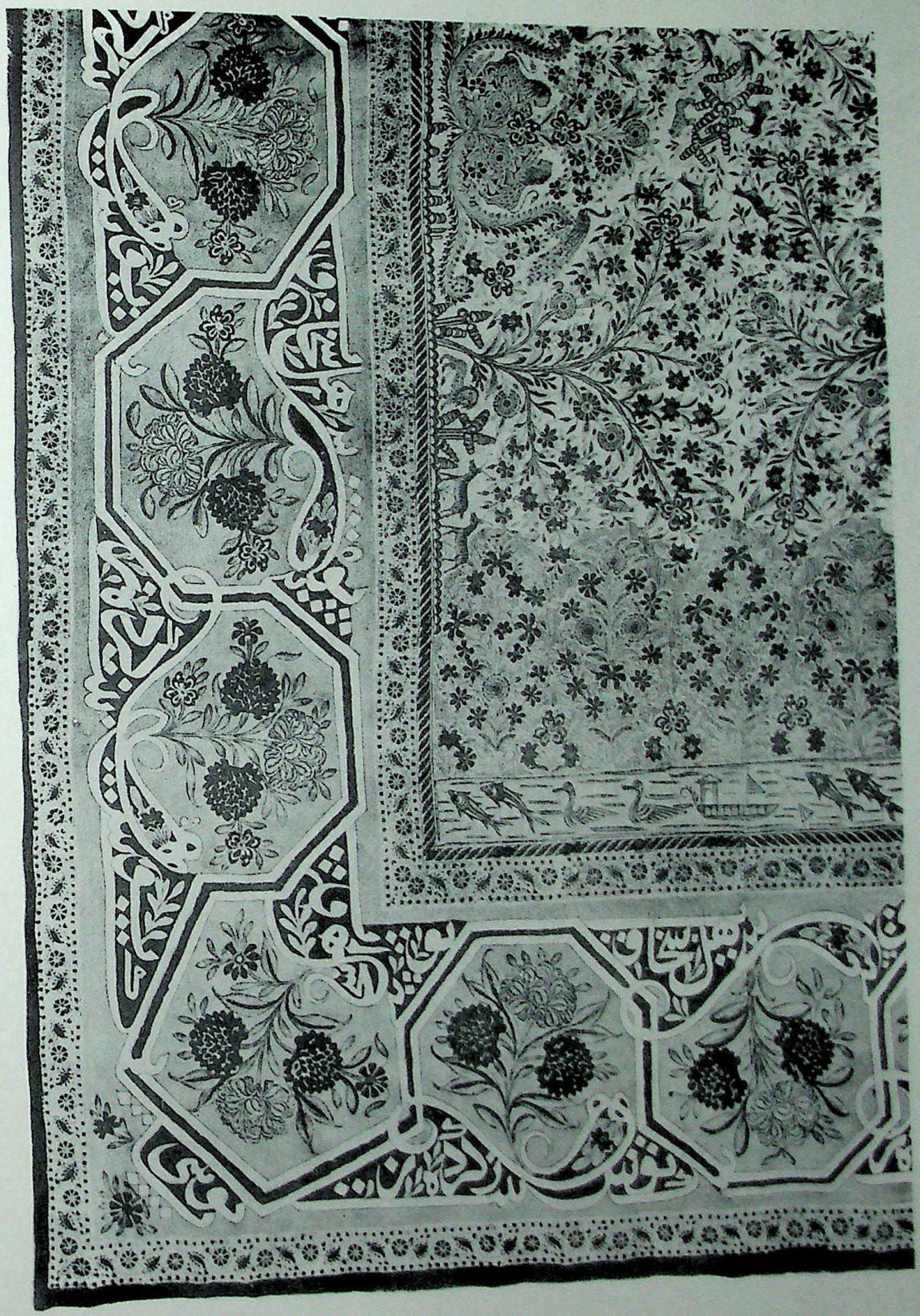

COTTON PAINTING FROM JAFARGANJ NEAR FATEHPUR (U P)

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PLATE IV.

MUSLIN FROM DACCA.
(A JORI JAMDANI SHAPA SARI.)

FROM very early times Dacca has been noted for its muslins. The plain undecorated specimens have a great reputation for fineness of texture and much has been written about the quality of these fabrics. But the flowered muslins of Dacca are also most artistic productions and depend as much for their beauty on the pattern with which they are ornamented as for the delicacy of their manufacture. The specimen illustrated in the plate is a *sari*, the ground of which is a very delicate tone of grey. Across this runs a pattern of blue-black wavy lines and the same colour is utilized in the noticeably broad border at the ends. Between these wavy lines are rosettes of gold thread, the whole design forming a grey gold effect which is very charming.

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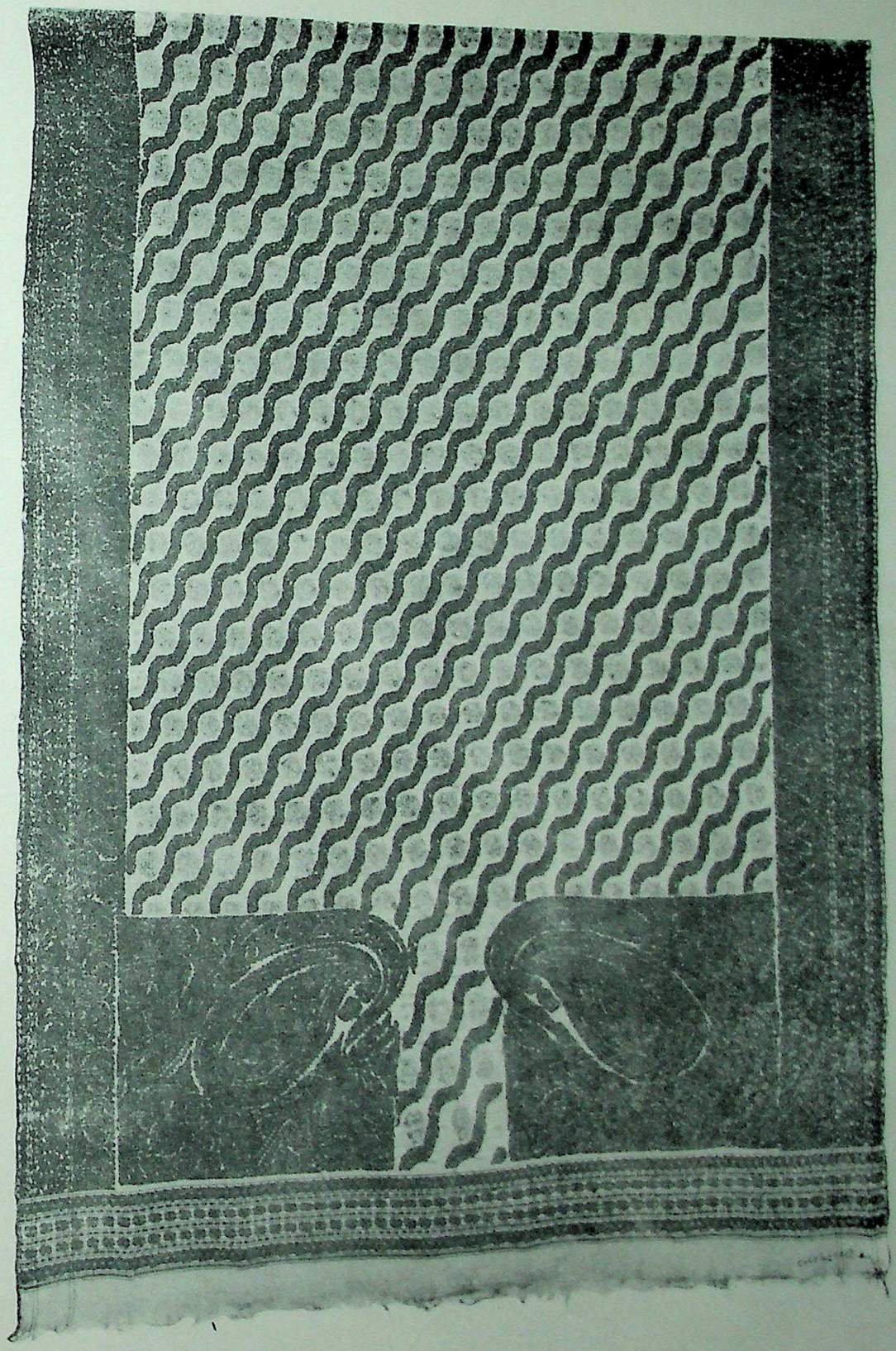

MUSLIN FROM DACCA

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PLATE V.

A CARVED WOODEN FRAME FROM FARUKHABAD.

THE United Provinces of Agra and Oudh are singularly unprolific in wood-carvers, probably only one place, namely Saharanpur, turning out any appreciable quantity of this work, but there is one other locality remarkable for what may be called a sporadic case of wood carving which has attracted some attention. This is the town of Farukhabad where a man of the name of Nek Ram on occasion can produce some particularly finely carved Shisham wood articles of which this illustration is a good specimen. The work is always perforated and very elaborately modelled and finished. It has a distinct style of its own and the origin of this isolated workman and his craft has never been exactly accounted for.

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CARVED WOODEN FRAME FROM FARRUKHABAD. (U. P.)

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TECHNICAL ART SERIES, 1908.

PLATE VI.

SILVER SHRINE AND STATUETTE OF VASUDEVA (INCARNATION OF VISHNU)

THIS silver statuette was unearthed at Churain, a *para* of the village of Bajrajogini in the Munshigunj, Sub-division of the Dacca district. It probably dates from the time of the Vaishnava revival in Eastern Bengal under Chaitanya, *i.e., circa* 1550 A.D. The god is represented with four arms. Those on the right carry the *gada* (mace) and *padma* (lotus) while those on the left carry the *chakra* or wheel of time and the *sankha* or conch shell. The god carries on his breast besides the mystical "Srivatsa" mark the magnificient "Kastubha" ruby, on his arms the armlets "Angada" and "Keyur" and on his wrist the "Syamantaka" jewel. He is attended on his right by Saraswati, the Goddess of Wisdom, playing on the *bina* (a one-stringed guitar). Above the figure appears a *Kirthimukha* while below is seen an image of the Garuda bird, the brother of Aruna and "vehicle" of the god. All the figures stand on open lotuses.

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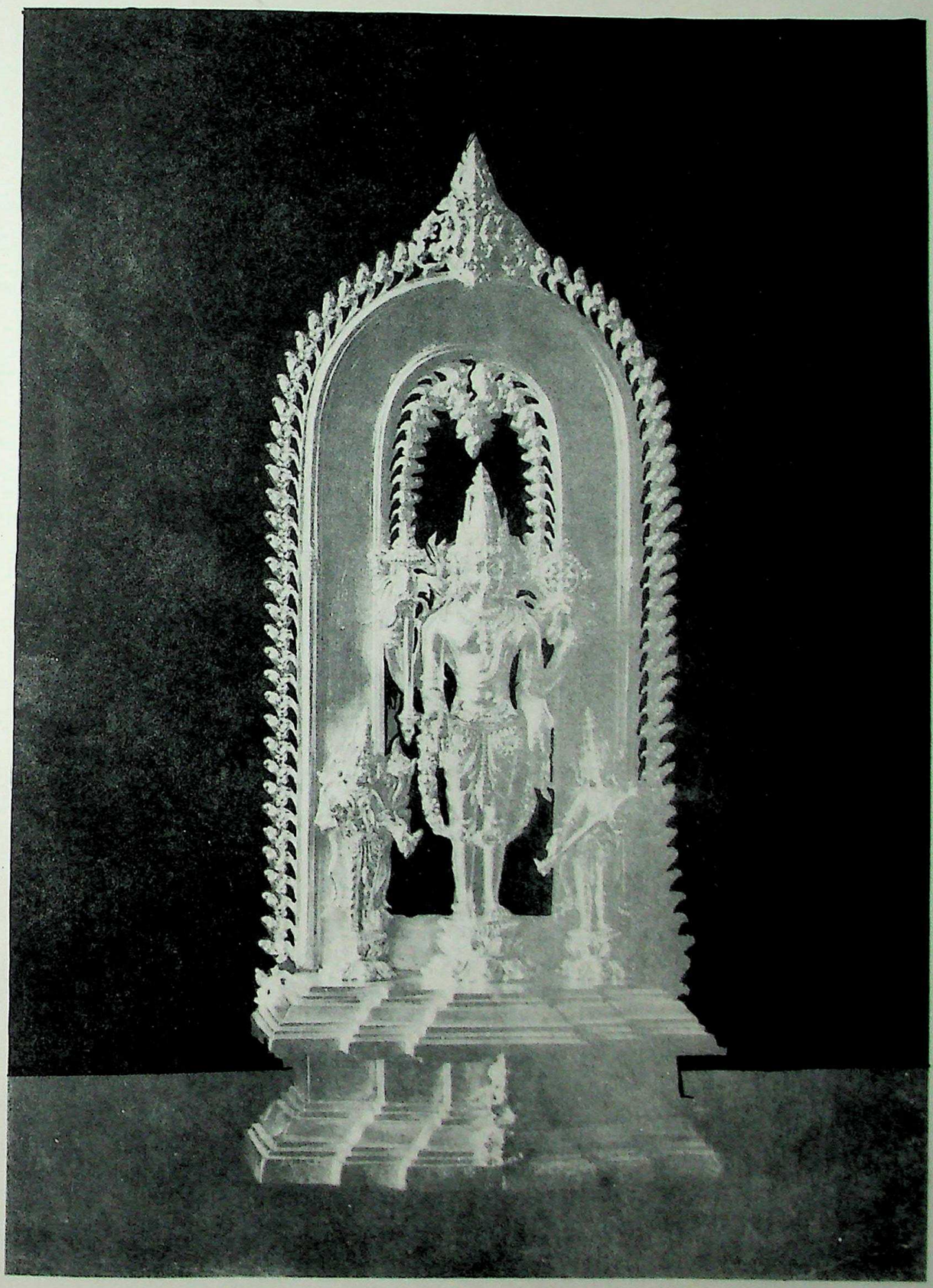

SILVER SHRINE OF VASUDEVA.

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